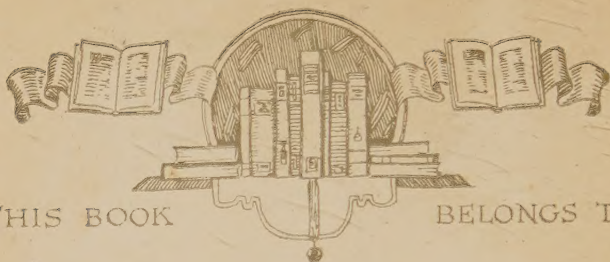


**ENGLISH
COMPOSITION**

HANSON



THIS BOOK

BELONGS TO

Wm. J. P.

ENGLISH COMPOSITION

BY

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POEMS OF ROBERT BURNS," AND MACAULAY'S
"LIFE OF SAMUEL JOHNSON"

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TO
MY MOTHER
ANNIE LANE HANSON
IN RECOGNITION OF
APPRECIATIVE AND INSPIRING
CRITICISMS

PREFACE

The purpose of this book is to present the main principles of English composition in so simple and practical a form that the pupil will grasp them easily and will apply them naturally in his daily work. Models that have stood the test of the class room—some of them written by pupils—are furnished to stimulate him to do his best. He is encouraged to make good use of the equipment he brings from the lower schools, and, in a careful review, to appreciate the practical value of the essentials of grammar. Special stress is laid on the fact that the pupil who wishes to acquire skill in the use of the mother tongue must not rest satisfied with doing assigned tasks,—that in school and out of school he must strive constantly to improve his speech and his writing.

The plan of the book is determined by the purpose. The first three chapters are introductory. They show that composition is inevitable, yet attractive; that the pupil's world is so full of interesting subjects that he should have little difficulty in finding something to say—his concern should be rather to choose a limited subject; that the writer should constantly keep in mind the needs and the pleasure of the reader.

The next four chapters deal in a preliminary way with the whole composition, the paragraph, and the sentence, and call attention to the importance of spelling and letter writing. Some of the work in this last chapter may be

postponed until the pupil has studied with more care the paragraph and the sentence.

The pupil is now ready for a more careful study of the whole composition and the paragraph; and in the chapters on sentences and words he not only learns much that is new to him, but also reviews grammar from a new point of view. Finally he is encouraged to follow carefully arranged plans in the construction of more ambitious compositions. From the outset he writes narratives, descriptions, and expositions, but it does not seem wise to classify these papers until the comprehensive treatment of the subject in Part Two is reached. Here the three principal forms of prose composition are studied in detail, and sufficient attention is paid to the preparation of an argument to meet the needs of debating societies or of those schools in which debating is taught.

For the convenience of those teachers who wish to give their pupils the training which comes from correcting as well as from writing themes, the author has included some practical suggestions on the revision of written work. Since, like the rest of us, the pupil is a better judge of another's work than of his own, he may be taught to examine with fairness and discrimination the themes of his classmates. He may also learn to revise his own careless writing so that the result is satisfactory to the critic. The exercises for this purpose are based on the fact that it is better to fix the attention on a few matters rather than to divide it among many. The pupil is asked, therefore, to apply one new principle at a time, but he is also asked to apply the old principles again and again, and through the combination of old and new he accumulates, by the end of a year's work, sufficient critical ability to enable him to make a reasonably

thorough examination of a composition. In the course of the first nine chapters the pupil is asked to enter in a notebook twelve themes which have been criticised by other pupils. The author's conviction is that it is not necessary for the teacher to criticise all of these themes, but that it is desirable to have the pupils use them as the basis of study. If the pupil continues to add to his collection throughout the course, he will have a considerable amount of written work to which he and his classmates can turn from time to time as they learn new principles and need to test them or to apply them. Nothing stimulates the pupils more than the certainty that they are making progress, and as they scrutinize this store of material — on a spelling crusade, on a search for sentences that are grammatically incomplete, on a hunt for paragraphs that need improving — there comes, with their increased ability to recognize faults and to correct them, a realization of their own growth.

The exercises are intended to relieve the busy teacher at just those points where relief is most needed. Perhaps in no one way will they be more serviceable than in securing the frank expression of the pupil's own thoughts and feelings.

It is a pleasure to add that the author appreciates his indebtedness to experienced teachers from all parts of the country for valuable suggestions. The courtesy of publishers in giving him permission to reprint copyrighted material is acknowledged in footnotes. In particular, he is sincerely grateful to Dr. D. O. S. Lowell of the Roxbury Latin School for reading the proof, and to Mr. Frank W. C. Hersey, instructor in English in Harvard University, for his untiring assistance in various ways.

C.L.H.

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ENGLISH COMPOSITION

PART ONE

CHAPTER I

INTRODUCTION TO COMPOSITION

1. The Meaning of Composition. If a friend says to you, "I have enjoyed the vacation," he *composes* a sentence. He puts words together in such a way that they express one thought. If he spends ten minutes in telling you how he has enjoyed the vacation, his talk, like his sentence, is a *composition*; for he has put sentences together in such a way that they express one thought, — that is, how he has enjoyed the vacation. Composition, then, as we have used the word, means "putting things together so as to make *one* thing out of them, the nature and goodness of which they all have a share in producing. Thus a musician composes an air by putting notes together in certain relations; a poet composes a poem by putting words and thoughts in pleasant order; and a painter, a picture, by putting thoughts, forms, and colors in pleasant order." ¹

2. Oral Composition. On the street, in our homes, in the history recitation, from morning till night, we are composing sentences. Each of these sentences may be called an

¹ Ruskin, "The Elements of Drawing," letter iii.

oral composition. So any talk on one subject with the purpose of calling attention to one thought — whether the talk consists of a single sentence or of a thousand sentences — is an oral composition. Every part of it contributes its share toward making *one* thing, whether that one thing be sentence or oration; and it is of great importance that we should so put our words together that our hearers shall get the one thought or the one feeling which we try to give them.

3. Written Composition. At the same time we must be able to compose in writing. As by talking a man learns to talk readily, so by writing he learns to express himself with accuracy. For all of us, moreover, some form of writing is a part of the day's work, and it is for the sake of gaining the ability to write well such notes and letters and reports and other papers as we shall be called on to compose from time to time, as well as for the sake of improving our speech, that we study written composition.

EXERCISE

Answer the following questions orally :

1. For what reasons should the study of both oral and written composition be interesting as well as valuable ?
2. Which of these two kinds of composition offers the better opportunities for your teacher to help you ?
3. Which offers the better opportunities for you pupils to help one another ?
4. Which are you likely to remember better, criticisms of your speech or criticisms of your writing ?

If you would learn to write, there are just three steps to take,—the ABC of writing: Open your eyes and your ears; Think for yourself; Write.

I. *Open your Eyes and your Ears*

See and hear what is going on about you. How are you to have something to say? You cannot possibly help it. Tiny children use their eyes and their ears and then tell us what they see and hear. If you cannot make a long story out of a short one, tell the short one. If you have no imagination, or think you have none, do not for the present undertake imaginative writing, but confine yourself to what you see and hear. Open your eyes and your ears and then share your experiences with others.

Read with open eyes. When we are very young, we read merely for the sake of the story, or plot; as we grow more mature, we crave something more than excitement,—we begin to appreciate little touches that make the difference between the commonplace and the beautiful. This development of taste means everything to one who would write well.

Read with open ears. One good test of a book is to see whether it will bear reading aloud. The same test is a capital one to apply to our own work. It is likely to call attention to tiresome repetition of words or sounds, to unnecessary words, and to awkward constructions. If we would learn to write in a pleasing style, we should form the habit of reading aloud and reciting prose which satisfies the ear.

Your reading should be *smooth*. Much reading is jerky and uncertain because we do not take pains to send the eye ahead of the voice. If you will increase day by day the number of words that you can retain with one glance, you will make steady progress. Get a whole sentence if you can.

At any rate look through the sentence so carefully that you can discriminate in your reading between the main thought and the subordinate thought. If the sentence has a main thought, it is your business to bring out that main thought in your reading.

Your reading should be *sympathetic*. No matter how well the author of your selection has done his part of the work, you still have an important part to do. You may have the knowledge of an encyclopedia, but without the power to feel you may not hope to interest your listeners. You must see what the author saw, feel what he felt, and then get your hearers to feel as you feel.

Your reading should be *musical*. In order to please sensitive ears the voice must adapt itself to the thought and its expression. Like the perfect adjustment of words to thoughts, the harmonious rendering of prose or verse is something to strive for—an object all the more interesting and fascinating because it is difficult to attain. We are not so likely to connect musical reading with prose as with verse,—poetical composition,—but there is no reason why we should not do so. In reading verse we must note the regularity of the accent. In prose the ebb and flow is neither so regular nor so noticeable.¹

To recite good English is no less important than to read aloud. When you commit passages to memory, learn only such selections as you are willing to live with for weeks, to say over scores of times, to make your own. They will become a part of you—therefore they should be valuable in themselves; they will help form your style of speaking, and so of writing—therefore they should be illustrations of

¹ For suggestions on the musical reading of verse see Appendix.

English that is clear, direct, simple; you are to make them interesting — therefore you should make them your own sentiments as really as if you had written them.

Having made such a choice, you will be almost sure to make your delivery clear, interesting, and pleasing. First of all you must have a thorough understanding of your selection. Then you should read it aloud so many times that you find yourself entering heartily into the spirit of it — until it almost seems as if you had written it. Finally you should rehearse it to some critic till he is satisfied that the delivery is reasonably smooth and finished.

II. *Think for Yourself*

Whatever your subject, think for yourself. Then, and then only, will your writing be your own; it will have individuality; it will be different from the work of anybody else. Honest attempts to give the best expression to your own thoughts will call out the most helpful criticisms from your teacher. It is always a pleasure and often an inspiration to work with a young writer who is eager to be himself — not an echo of another person. Know a few things and learn how to write about them so clearly that it will be evident that you know them. Do a deal of vigorous thinking about other things, and if you write frankly, your work will be likely to show that you have been thinking.

III. *Write*

A friend of yours can tell stories by the hour, but it may be that he cannot easily write them. You gladly tell your experiences to your brother, but you would be

slow about putting on paper the material that you use so freely in talking with him. Writing is largely a matter of habit. Some of you who talk readily have not been accustomed to writing. The words that come so eagerly when you let the story tell itself halt on their way down the penholder, lag behind, and fail to put in an appearance. This you must not allow. Forget that you ever saw a grammar, a rhetoric, or any other book about English, good or bad. Write. Write for the sake of forming the habit of writing, and don't let your pencil interfere with the torrent of words.

EXERCISES

1. Prepare to read to the class the selection from "The Voyage," page 28. First read it aloud to yourself. Send the eye ahead of the voice. If you stumble over a word, or pause in the wrong place, read the sentence till you can read it smoothly.

2. After preparing in a similar way the selection entitled "Thackeray and the Oyster," page 180, read it to some member of your family, or some friend who is likely to be interested, and see whether you read it so as to please the listener. Give the class an oral account of your experiment.

3. Read to the class the following selections :

1. "Baby's First Shoes," page 30.
2. Selection from "The Jungle Book," page 139.
3. "Nehushta," page 199.
4. "A Football Player," page 15.
5. Selection from "Enoch Arden," page 197.
6. "Incident of the French Camp," page 184.

4. Commit to memory that one of the selections mentioned in the preceding exercise which you consider best

worth remembering. Recite it to the class as you would if you had written it yourself.

5. Give the substance of what this chapter contains under the three directions for learning to write. Make careful preparation, so that you can speak without hesitation. Feel free to express yourself in your own way. Do not think that you must reproduce the language of the book.

Keep in mind the following plan :

I. Open your eyes and your ears.

1. See and hear what is going on about you.

2. Read

a. with open eyes.

b. to open ears.

(1) smoothly.

(2) sympathetically.

(3) musically.

3. Recite good English.

II. Think for yourself.

III. Write.

In preparing a composition, whether oral or written, it is wise (1) to plan your work, and (2) to talk the subject over with other persons. The more you talk about it, the more likely you are to know just what you wish to say, and to compose in a style that is smooth and agreeable.

CHAPTER II

THE CHOICE OF A SUBJECT

The question is not "What shall I say?" but "What do I know? What am I thinking about?"

4. Subjects based on Experience. In the course of time you will have opportunities for investigating unfamiliar subjects, but at first you will do well to tell what you have seen and heard and done and been thinking about. Gradually you will learn how to make the most of good material.

EXERCISE

Discuss the possibilities of the following subjects. Make a list of ten so revised that you can talk or write on them to advantage. Keep the list, and add to it others suggested by them.

1. A Walk.
2. The Cooking of Starchy Foods.
3. A Fallen Live Wire.
4. The Soldier in the Spanish War.
5. A Practical Joke.
6. An Accident.
7. The X Ray.
8. Things seen from the Train.
9. Daily Work at Home.
10. Work in School.
11. My Favorite Game.
12. A Runaway Steam Car.
13. Strange Things heard on a Fishing Trip.

14. Educational Advantages of Stamp Collecting.
15. Bad Habits.
16. A Cruise on a Sailboat.
17. Expressions of Different Faces.
18. Camp Life.
19. Dust.
20. Sleepiness ; how it makes its Appearance.
21. Games at the Gymnasium.
22. A Scene at the Seashore.
23. Manipulating a Thirteen-Inch Rifle.
24. The Working of Mines in the Harbor.
25. Something seen in a Football Game.

5. Books that suggest Good Subjects. Our experience should include a generous amount of reading. We are not necessarily to read for the sake of finding subjects on which to write. Sufficient motive comes from the companionship of a good book. Yet it is interesting and profitable to write out our impressions of what we read -- not to reproduce the story, but to tell how we like it and what something in the book has set us to thinking about.

Sometimes we are hungry for a good book, but we cannot think of one which seems likely to suit our mood. The following list includes books which have appealed to the various tastes of pupils in many schools. They offer endless entertainment and complete recreation.

Abbot, The	Walter Scott
Adventures in the Wilderness	W. H. H. Murray
Alexander the Great	T. A. Dodge
Animal Intelligence	G. J. Romanes
Ants, Bees, and Wasps	John Lubbock
Arabian Nights	.
Audubon, John James	Mrs. L. Audubon
Autobiography of Benjamin Franklin	

Autobiography of U. S. Grant

Betty Alden	Jane G. Austin
Bird Ways	Olive Thorne Miller
Bits of Travel	Helen Hunt Jackson
Bracebridge Hall	Washington Irving
Cicero, Life of	{ Anthony Trollope
	{ W. Forsyth
Columbus, Christopher	Washington Irving
David Balfour	Robert Louis Stevenson
Engineers, Lives of the	Samuel Smiles
Garfield, Life of	Sarah K. Bolton
Gulliver's Travels (abridged)	Jonathan Swift
Heroes and Kings	A. J. Church
Hoosier Schoolmaster, The	Edward Eggleston
Iliad, The	{ Lang, Leaf, and Myers
	{ Bryant
Irving, Life of	Charles Dudley Warner
Ivanhoe	Walter Scott
Jungle Books, The	Rudyard Kipling
Kidnapped	Robert Louis Stevenson
Last Days of Pompeii, The	E. L. Bulwer Lytton
Last of the Mohicans, The	James Fenimore Cooper
Lay of the Last Minstrel, The	Walter Scott
Lays of Ancient Rome	Thomas B. Macaulay
Lincoln, Life of	Ida M. Tarbell
Lionel Lincoln	James Fenimore Cooper
Longfellow, Life of	Samuel Longfellow
Man Without a Country, The	Edward Everett Hale
Master of Ballantrae, The	Robert Louis Stevenson
Monastery, The	Walter Scott
My Winter on the Nile	Charles Dudley Warner
Odyssey, The	{ G. H. Palmer
	{ Butcher and Lang
Oliver Twist	Charles Dickens
Outdoor Papers	Thomas W. Higginson
Pathfinder, The	James Fenimore Cooper

Pilgrim's Progress, The	John Bunyan
Plutarch's Lives	
Poor Richard's Almanac	Benjamin Franklin
Prince and the Pauper, The	Mark Twain
Quentin Durward	Walter Scott
Ramona	Helen Hunt Jackson
Rob Roy	Walter Scott
Scott, Life of	John G. Lockhart
Scottish Chiefs	Jane Porter
Sharp Eyes	W. H. Gibson
Standish of Standish	Jane G. Austin
Tales from Shakespeare	Charles Lamb
Tales of a Grandfather	Walter Scott
Tales of a Traveler	Washington Irving
Talisman, The	Walter Scott
Tom Brown's School Days	Thomas Hughes
Treasure Island	Robert Louis Stevenson
Wake Robin	John Burroughs
Wilderness Ways	W. J. Long
Woodstock	Walter Scott

EXERCISES

1. As you read the foregoing titles of books and the names of the authors, you will think of subjects — books, incidents, or characters — on which you have something to say. For example, you may not have read "The Abbot," but the sight of Scott's name may remind you that you have read "Quentin Durward" or "Ivanhoe" or "Kenilworth," and you may have some opinion not only of one of these books as a whole, but of several incidents or characters in it. Make a list of all such subjects.

2. Write the titles of all the books in the list that you remember reading. Underscore once those which you

disliked, twice those which you liked fairly well, and three times those which you are very glad you read.¹

6. Limited Subjects. After we have chosen a subject which seems suitable, we may find that we lack both time and space for a treatment of it which shall be satisfactory either to ourselves or to our readers. Then it is that we should consider whether we can make the whole subject as interesting as we can make a portion of it. We may adopt either of two plans: we may discuss the whole subject briefly, or we may discuss a small part of the subject fully. Let us examine both methods.

1. We may discuss the whole subject briefly. A pupil who read "The President's Message" gave in his notebook a summary of the whole message.

THE PRESIDENT'S MESSAGE

(December 7, 1898)

The annual report of President McKinley was made public last Monday. It is very long and every point is enlarged upon too much. Still it is interesting reading.

He occupies half the report in telling about the late war, from the time of the Cuban insurrection in 1895 to the signing of the peace treaty in Paris.

He writes about the blowing up of the *Maine*, Dewey's victory, Hobson's bravery, and the Sampson-Schley affair.

He then considers other subjects, such as our relations with other countries, especially the South American republics.

The annexation of Hawaii is a subject to which he devotes considerable space. The seizing of the Samoan group of islands, on the death of the Samoan king, by the U.S.S. *Adams*, — which

¹ If time serves, it will be interesting and suggestive to have some of these lists read to the class.

was only a wooden gunboat, — and the holding of it against a fleet of German armorclads, is a feat worthy of notice..

He writes about our trade with China and India, and the want of a large squadron of powerful war ships on the Pacific.

2. We may discuss a small part of the subject fully. In the same notebook the writer, instead of reporting a lecture on Japan as a whole, limited himself to a small part of the subject, as follows :

Last evening I attended a lecture on Japan given by Miss Mary A. Robinson, a missionary. She told some very entertaining stories about the Japanese and their customs. I was particularly interested in her account of New Year's week. It is proper to go visiting and to enjoy life at that time, but no work should be done. In entertaining the visitors the host brings out ten trays, each divided into partitions and each partition full of food. It is customary merely to taste the food, but Miss Robinson, not knowing this, once ate until she could eat no more. Still there were three full trays left. She thanked her host and returned home, but judge of her astonishment on being told that she had eaten the food which the servant had expected to last for a whole week.

The Time Limit. In choosing a small part of the subject we can sometimes tell about something that happened in a brief interval of time — perhaps something that happened in less time than it takes to tell it.

AN EXCITING MOMENT

Just before the war of 1861 I came as cabin boy from Liverpool to New York. One day as I stood on deck, looking in the direction of my far-off home, I saw a speck in the distance, right in our path. I watched it intently ; it grew larger and larger as we neared it, and I soon saw that it was a man-of-war. At the same time my curiosity was aroused by the general confusion on

our boat, so different from the quiet of a moment before. When I asked my friend, the second mate, what it all meant, he said, "We are pursued by a hostile cruiser, and if you care for your life you had better go to the cabin." Several women on deck heard this remark, which was evidently meant for them as well as for me, and hastened downstairs. I followed them. If it was confusion on deck, it was panic in the cabin. Every face was pale with fear; some talked, others wept.

Suddenly the cabin door opened and the burly captain walked slowly in. He uttered the word "silence" so harshly that no one dared do otherwise than obey. Then he called the men and began to give orders. Every one was willing to do his part. Some covered the name of the ship at the stern with canvas; others took the names off the bow. Each man seized the first thing he saw which resembled a gun. Three men emptied a hogshead, pulled it on deck, and beat it loudly. Across the water this sounded much like a drum. All was bustle and hurry; every one was eagerly fulfilling the orders of the captain.

My curiosity got the better of my fear and I crept up on deck again. The vessel was very near now, and the soldiers, standing with guns pointed at me, sent a shiver through my whole body.

The vessel passed us several times, but as we kept some distance from them, they could find no clew to our identity, and finally, deciding that we were a man-of-war, left us unharmed.

The cabin boy's daughter wrote the incident as her father told it to her. The paper has been rewritten. The first copy, entitled "From Liverpool to New York," tried to tell of the entire trip on four pages of composition paper. The recasting shows the value of a subject so limited that the treatment may be full. Another pupil, who told in six pages of her aunt's journey through Europe, vastly improved her work by writing of the visit to a corner of Westminster Abbey.

In "An Exciting Moment" the title, as well as the subject, shows that the time is limited. In the following verses note how limited the subject is — not the title. The author does not attempt to describe the game; he singles out one man and admires him as he stands ready for the opponent and then rushes to the attack. If you are interested in football and will read the lines aloud with the vigor they demand, you can hardly fail to enjoy them.

A FOOTBALL PLAYER

If I could paint you, friend, as you stand there,
Guard of the goal, defensive, open-eyed,
Watching the tortured bladder slide and glide
Under the twinkling feet; arms bare, head bare,
The breeze a-tremble through crow-tufts of hair;
Red-brown in face, and ruddier having spied
A wily foeman breaking from the side;
Aware of him, — of all else unaware:
If I could limn you, as you leap and fling
Your weight against his passage, like a wall;
Clutch him, and collar him, and rudely cling
For one brief moment till he falls — you fall:
My sketch would have what Art can never give —
Sinew and breath and body; it would live.

E. C. LEFROY

If you were to make a piece of sculpture, how much of this material could you use? How much, if you were to paint the picture? Does the writer have any advantages over the painter and the sculptor?

It is probably evident that, as a rule, a composition is more likely to be interesting if the subject is so limited that the treatment may be full. Now and then a brief

outline of a large subject may be valuable, but usually the narrower the subject the more likely are we to make our account of it readable. The following list, which is taken from a pupil's notebook, shows how easy it is to find such subjects: The Race Riot in Wilmington, N.C., The Use of the T Square, On the Way to School, Signing the Peace Treaty, The Six Days' Race, The Fire Department on the Way to the Fire, The Eclipse of the Moon, A Steam Shovel, A Free Ride, The Police Ambulance, Senator Hoar's Speech, Three Chapters of "Ivanhoe," In a Grocery Store, Another Chapter of "Ivanhoe," Down Broadway Hill, Three Chapters of "Ivanhoe," In the Carpenter Shop, A Newsboy, A Horseless Carriage, Absent from School, Shoveling Snow, Delay on the Bridge, A Glimpse of President McKinley, A Minstrel Show, The Store in which I work on Saturdays, Our Hut, Chickens, A Horse, A Hard Task, Two Happy Boys.

EXERCISES

1. Limit five of the subjects under section 4, page 8, so that a small part of the subject may be discussed fully.
2. Apply the time limit to five of the subjects.
3. Make a list of prominent buildings, and in discussing them show how subjects multiply if you take pains to make the most of your material. If, for example, you consider the possibilities of the public library, you may describe the entrance, a room, a picture, a bookcase, or the librarian.
4. Make a list of all the indoor and outdoor games you enjoy playing.¹

¹ Most of the class will be able to add to their lists, if some of the longest lists are written on the blackboard.

5. Make a list of all the indoor and outdoor games you enjoy watching.

6. Keeping in mind the suggestion about limited subjects, cull from the foregoing lists those on which you have something to say. Arrange them so that they will be convenient for reference.

7. Be prepared to write a secretary's report of the next recitation in English. It is the duty of such a reporter to pick out the important points and to give information about them in a clear, concise way. Some matters he may pass over, some he should merely mention, and others he should treat fully. The following record, by the class secretary for the day, explains itself.

REPORT OF THE ENGLISH CLASS

(February 28, 1905)

After Miss —— had read the secretary's report, Mr. —— showed us a picture, "The Angelus," about which we had a little talk the other day. Then he distributed some papers to be corrected by the class.

Master —— read his account of Macaulay's early life and several pupils criticised it.

To-day the following are to speak: Misses ——, ——, ——, ——, ——, and ——; and Masters ——, ——, ——, ——, and ——. For to-day's lesson we are to write in our notebooks what we know of the early life of Macaulay.

After giving out the lesson, the teacher asked how many of us were familiar with several of Longfellow's poems, especially "Evangeline" and "Hiawatha." He suggested that it would be well for us to read some of the earlier poems, and asked us to write in our notebooks what we could find about the poet's early life. We are to look up the connection between "The Skeleton in Armor" and the city of Fall River, and the difference between

a ballad and a song. If we like, we may try our hand at a little verse, just to see what we can do.

Respectfully submitted,

Annie M. Williams.¹

¹ Some teachers of English find it convenient to have such a report written in connection with each recitation. An arrangement which has proved very satisfactory is to set apart a notebook for such reports. In this notebook A writes his report of to-day's recitation, reads it at the next recitation, and passes the book to B, who in turn is secretary for the day and hands the book to C. Not only is the exercise a good one, but the secretary's book is convenient both for calling attention to the business of the day and for enabling a pupil who has been absent to find out just what work he must make up.

CHAPTER III

THE MANUSCRIPT

"Manuscript, we believe, takes precedence of print. Most of us will read a letter before we will read a book." — N. P. WILLIS.

7. Neatness. What cleanliness is to the man, neatness is to the manuscript. Whether a paper has ten words or ten thousand, whether it be a note to a friend or a petition to the President of the United States, it should be neat and attractive.

8. The Margin. There should be a margin about three fourths of an inch wide on the left-hand side of every page. Of course the width of the margin varies with the width of the paper.

9. The Heading. Whatever the teacher wishes the heading to include, — say the date, the pupil's name and class, and the title, — should be separated from what follows by a blank line. An important part of the heading is the *title*. Three suggestions should be kept in mind in choosing a title :

1. It should be brief. As a substitute for the long and cumbrous statement of the subject, "A Picture that I saw at the Art Museum," one writer chose the brief title, "Friends." Better than "How we spent a Pleasant Evening" is "A Pleasant Evening."

2. It should be to the point. Instead of using such a general title as "An Incident," it is always well to pick out something that applies to the particular incident in

question. You might label each one of a hundred papers "An Incident," but you should try to find for each of them a title so decidedly to the point that it would not fit any of the others.

3. It should be an attractive announcement of the subject. "On the River" is neater and more attractive than "A Three Hours' Row on the River." The *subject* treated in scores of books is "English Grammar"; the *title* of one such book is "The Mother Tongue." "English Grammar" may suggest various difficulties and numerous dry chapters. "The Mother Tongue" sounds as if the book would appeal to all who speak the English language. Your title, like a nutshell, should give a correct impression of the kind of meat it offers you, and it should be so attractive that the wayfaring man will be eager to devour what it has in store.

NOTE. A composition should be complete without a title. If you are writing about Fred Brown, do not try to avoid repetition by beginning "*He* is a boy of my age," but use your title — or as much as you need of it — in your opening sentence. You could, for example, say, "Fred Brown is a boy of my age."

EXERCISES

1. The following incident appeared in a magazine under the title "What it was They Heard." Tell why or why not that is a better title for it than "The Indian and the Phonograph." Can you think of one that you like better than either?

On a recent visit to Baltimore, Bishop Rowe of Alaska told the following good story: "I had recently to make a visit to a tribe of Indians far from the places where the white men go. Only a very few of the tribe had ever seen white men. One of the members of our party had a phonograph. He thought it

would amuse the Indians, and so brought it out. They gathered round it in wonder, and spent some time looking at it from every direction. At last the old chief got down on his knees and peered into it. He raised himself, threw his arm out with a sweeping gesture, and said, 'Ugh ! canned white man.' "

2. Discuss the titles of six books, magazines, or newspapers. Are they effective? misleading? attractive? neat? easy to remember?

10. **The Sentence and its Punctuation.** Ancient manuscripts were written continuously, thus :

ONEWORDFOLLOWEDANOTHERCLOSELY

Afterwards the words were separated by spaces, and sometimes by dots and other marks. The marks now employed have come to be used with so much definiteness that they are a great help in enabling the writer to express his meaning exactly. The way to accomplish this result is (1) to express one thought at a time ; (2) to keep by themselves words which express that thought ; and (3) to let the marks help indicate the relation of the words.

11. **Spelling.** Five hundred years ago readers and writers were not particular about spelling. Chaucer spelled the same word in several ways ; but in our time it is very important to spell with accuracy. If you have any doubt whatever about the spelling of a word, consult a dictionary.

Syllabication. Never divide a word at the end of a line unless you can divide it by syllables. Use a hyphen to mark the division, and put the hyphen at the end of the line.

12. **The Paragraph.** We can often help the reader catch our meaning quickly by arranging our sentences in groups. *A group of sentences which relate to a single division of the*

subject is called a paragraph. Every paragraph should be indented ; that is, the first word should be written about an inch farther to the right than the first word of any other line in the paragraph.

Neatness should be conspicuous in all our work. The *margin* is a matter of form, and the heading is largely so. It is obvious, however, that the *paragraph* and the *sentence* are much more than matters of form relating to the appearance of the manuscript. If one is to know how much to include in a paragraph and in a sentence, he must be familiar with the construction of paragraphs and sentences. This familiarity we shall at once begin to acquire.

13. The Two Copies of the Manuscript. Although it is important to acquire facility in writing good papers without copying them, for some time you will do well to make two copies of the papers you write outside the class room.

In preparing the first copy there are two steps :

1. Write rapidly.
2. Revise slowly.
 - a. See that every paragraph is indented.
 - b. See that every sentence has a subject and a predicate.
 - c. See that every sentence is punctuated (1) at the end ; (2) throughout.
 - d. See that every word is correctly spelled.

In making the second copy there are three things to remember : (1) neatness ; (2) margin ; (3) heading.

EXERCISES

1. Write a brief account of something that you saw happen. Follow closely the above directions in preparing the two copies of the manuscript.

2. (For the class room.) Exchange papers¹ and, as examiner of the paper of one of your classmates, criticise the work under the following heads: (1) neatness, (2) margin, (3) heading (including title), (4) indenting of paragraphs, (5) sentence structure, (6) punctuation, (7) spelling. Write your report and see that each of your sentences has a subject and a predicate. For example:

CRITICISM OF "A RUNAWAY," BY A. F. BROWN

1. The page is neat and attractive.
2. The margin is straight and of the right width.
3. The heading is complete and the title appropriate. No space is left between the title and the opening sentence.
4. Three paragraphs are indented, but I see no reason why there should be more than one paragraph.
5. The fourth sentence has no predicate.
6. There is no punctuation mark at the end of the first sentence.
7. The words "Tuesday" and "village" are misspelled.

MARY A. TAFT, *Examiner*.

3. Taking advantage of all the suggestions given by your classmate, revise your paper. If you think best, rewrite it.

4. Write about another incident which you have seen. Follow the directions given for preparing the preceding paper.

5. (For the class room.) Exchange papers and act as examiner as before.

6. Revise your paper, and if there is sufficient reason, rewrite it; that is to say, if, in the judgment of either teacher or pupil, interlinear corrections of the original paper are not sufficient.

¹ By examining each other's papers — one day passing them forward, another day passing them backward, then to the left, to the right, to the second pupil in front, etc. — the members of the class can be of great service in pointing out certain improvements to each other.

7. Write a short paper on any subject based on experience. Follow the directions given above, and in revising take special pains to see that each sentence has a subject and a predicate.

8. (For the class room.) Exchange papers and, as examiner, write your criticisms in the margin and at the end of the paper. For example, against poor penmanship write "Pen."; against an incomplete sentence, "S"; against a line containing a misspelled word, "Sp." Note the list of abbreviations given below, and in particular, the suggestion about using section numbers.

When you find a "¶" in one of your margins, do not pass it by until you understand why it is there; if a "G" confronts you, be sure that you see just what is wrong before you try to right it; and should a "K" appear, work away until the phrase is natural and smooth. It is most encouraging to know that great writers have had to do their work over and over again before it was satisfactory. We find Stevenson saying, "Yesterday I was a living half hour upon a single clause and have a gallery of variants that would surprise you"; and in March, 1891, he wrote: "I had breakfasted and read (with indescribable sinkings) the whole of yesterday's work before the sun had risen. Then I sat and thought, and sat and better thought. It was not good enough, nor good; it was as slack as journalism, but not so inspired; it was excellent stuff misused, and the defects stood gross on it like humps upon a camel." Happy is he who can see his defects; happier he who, with stout heart and infinite patience, toils incessantly to overcome them.

KEY TO EXAMINER'S CRITICISMS

- A. Ambiguous.
- C. Wants connection with subject or context (coherence).
- Cap. Use a capital.
- l.c. Use a small letter (lower case).
- δ Omit.
- F. Force. Make the sentence more forcible.
- G. Grammar faulty.
- K. Awkward, clumsy, stiff.
- M. Margin.
- P. Punctuation.
- Pen. Penmanship.
- Poss. Possessive case.
- ¶ Paragraph.
- " " Quotation marks.
- R. Repetition of word or thought.
- Sp. Spelling.
- S. Sentence.
- T. Tense.
- U. Wants unity.
- V. Vague.
- W. Word.
- X. Fault obvious.
- ? Error? Meaning?
- ^ Something should be inserted.

1, 2, 3, etc. Rearrange words, clauses, or sentences in the order indicated by the numbers.

[] Omit the passage within brackets.

| Means that the criticism refers to as many lines of the writing as this mark stands against.

One of the foregoing signs placed at the beginning of a composition indicates that the fault is a prevailing one.

The heavy-faced section numbers in this book may be used to call the pupil's attention to the discussion of a particular fault. Thus, **9** would refer him to The Heading, page 19.

DIRECTIONS FOR REVISING AND REWRITING

Every composition is to be revised carefully and returned to the teacher. If there is need of *rewriting*, return the revised copy with a rewritten copy ; but always show by corrections made on the original paper that you understand the criticisms. *Never erase any of these criticisms.*

There may not be room to recast whole sentences on the original copy, but it is important to make such corrections there as space allows. In a matter like spelling, for example, if the right form is written above the wrong form, the teacher can see at a glance that the correction has been made ; whereas it would take much longer to find the corrected word in the rewritten copy.

CHAPTER IV

THE PARAGRAPH AS A UNIT

14. Independent Paragraphs. We have thought of the paragraph as a group of sentences that refer to one topic, or to one division of the subject. It often happens that a short composition on a limited subject forms a single paragraph, and it will be well to write several independent paragraphs. Practice with them will aid us in managing the paragraphs in longer papers, and it should correct once for all the prevailing tendency among young writers to indent every second or third sentence.

15. Length of the Paragraph. A paragraph of a hundred words is short; one of two hundred and fifty is not very long. If you discover more than two paragraphs on a page of your manuscript, ask yourself whether you can give a good reason for the division.

16. Unity. It is not enough that all the sentences in the paragraph shall refer to a single topic; these sentences must present a central thought. For example, the topic of the following paragraph is the voyage from America to Europe. The sentences composing the paragraph might all have a bearing on that topic and yet the paragraph might by no means be a unit. One sentence might speak of the storms, another of the boat, another of the passengers, another of the crew, etc., with a most confusing result. But Irving's paragraph presents one view of the subject. We are told that *the inactivity of the voyage is an excellent*

preparation for the bustle of another world, and each sentence contributes something toward this main thought.

To an American visiting Europe, the long voyage he has to make is an excellent preparative. The temporary absence of worldly scenes and employments produces a state of mind peculiarly fitted to receive new and vivid impressions. The vast space of waters that separates the hemispheres is like a blank page in existence. There is no gradual transition, by which, as in Europe, the features and population of one country blend almost imperceptibly with those of another. From the moment you lose sight of the land you have left, all is vacancy until you step on the opposite shore, and are launched at once into the bustle and novelties of another world. — "The Voyage," in "The Sketch-Book."

17. The Plan of the Paragraph. In order that we may include everything that belongs in a paragraph — and nothing else — it is wise to have in mind, if not on paper, the plan of the details. In a straightforward account of a single happening this is usually a simple matter. When, however, we have a considerable choice of details, the making of the plan needs more attention.

The plan of "A Short Cut," which follows, is :

1. The leader's proposal.
2. The start.
3. The leader's landing.
4. The landing of the others.

A SHORT CUT

One day while I was watching a fire from the top of a high bank, a little fellow near me proposed to several of his companions that they take a short cut to the fire by running down the bank. They all seemed willing and they started with a long jump. The moment the leader landed in the soft sand he tripped

and fell headlong. The others, who were close behind him, repeated the performance with the same result. It was amusing to see them roll over one another in the dirt and stones all the way down, but somehow they landed on their feet and ran to the fire.

The plan of "A Young Protector," which follows, is :

1. The father and the child.
2. The separation.
3. The child's concern.
4. The reunion.

A YOUNG PROTECTOR

One day while I was riding in an electric car a man got in with a little child. He placed him on the seat opposite me and went out on the platform. The child sat there a few minutes with a troubled look on his face, and then called out, "Papa!" Looking out of the window, he noticed the father standing there and seemed satisfied for a while. Soon, however, a new thought came into his mind, and, looking anxiously toward his father, he said, "Papa, is 'ou falling?" The father shook his head. But the little one was not quite contented and called out again, "Ain't 'ou, ain't 'ou falling, papa?" Again the father shook his head. By this time everybody in the car was interested. Soon reaching his destination, the father lifted the child out, and the little fellow, happy now, trudged down the street grasping his father's hand.

EXERCISE

1. In studying the two following paragraphs, answer these questions :

1. What is the writer's one purpose?
2. Show whether the choice of details serves the purpose.
3. What is his plan?
4. Which paragraph is the better example of unity?

AN OLD FRIEND

I saw an old friend this morning — that is, if a locomotive may be called an old friend. I first saw the locomotive last spring at the Braintree freight yards. There were two of these engines, Nos. 431 and 432, belonging to a class called Moguls. They had just been completed at Schenectady, New York, and at that time one of them brought a long string of freight cars from Taunton to South Braintree every day. As the largest engines on the division, they attracted considerable attention. They were very high and had to have short headlights and smokestacks, which gave them a squatty, unnatural appearance. Each had six-foot driving wheels, three on a side. These, together with their enormous boilers, enabled them to draw a large number of cars. When necessary they could go about sixty miles an hour. I was much interested in them, but they were taken off the division after a few weeks' service. To-day as I saw this large engine approaching I was quite sure I had seen it before, and as it drew nearer my conviction proved correct, for I soon made out the number, 431, on the front of the boiler.

BABY'S FIRST SHOES

They¹ were lovely, bright, red shoes, — just the kind to please a baby. They stood there on the floor quietly waiting to be claimed. Baby spied the two bits of red and at once decided to go and feel. He edged quickly along the floor and fearlessly grasped one bit of red. It didn't scratch like "Kitty." He pinched it; it didn't squeal like his rubber doll. He shook it; it didn't jingle like his bells. Evidently there must be some further mystery about this last prize. He stuck one red tip into his mouth, but took it out very quickly, making a wry face. He stuck in the other, too, but it tasted just exactly as bad. He threw them down in disgust, and babbled some earnest babyland prattle to them. Then mamma came to the assistance of the

¹ Note that "they" does not refer to the title, although it may seem to.

tiny puzzler. She drew baby's two mysteries on over his ten little toes. Baby sat very quiet and looked very thoughtfully at his newly shod feet. They had never been housed before. Baby rather doubtfully wriggled his toes in their pens. But, oh, how bewitching that red was! He leaned over, caught hold of one little foot with each little hand, rolled over on his back, and kicked those red shoes back and forth, up and down, "every-which-way," watching the flashes of red come and go, and cooing in a baby's own happy way. When mamma came later to find him, baby was cuddled down in a little heap fast asleep, with one little red shoe clasped tightly in each chubby hand.

EXERCISES

1. (1) Make a list of the reasons why you like your school life. (2) Write a paragraph based on this list of reasons.

2. Exchange papers and, as examiner, answer these questions in writing :

1. Is the form satisfactory ? (Compare neatness, margin, heading, indentation.)

2. Is the paragraph interesting?

3. Is it adequate?

4. What is the plan of it?

3. In a similar way write another paragraph, say on one of the subjects chosen in Exercise 1, page 16.

4. Exchange papers and examine as in Exercise 2.

5. Write another paragraph, say on one of the subjects chosen in Exercise 2, page 16.

6. Write a paragraph on one of these subjects :

1. The reasons why I came to this school.

2. The reasons why a boy likes to smoke.

3. The reasons why a boy's father does not like to have him smoke.

4. The reasons why some parents are particular to have their sons and daughters keep early hours.
5. The reasons why I dislike my school life.

18. Connected Paragraphs. We write a good many themes and letters in which we must make several paragraphs. In the following selection the first paragraph describes a forest which was reached after an hour's climbing, and the second a pond, so far beyond that it was not discovered till "about noon." These two topics are separated both by space and by time.

IN THE MOUNTAINS

Our journey commenced in a steep and rugged ascent, which brought us, after an hour's heavy climbing, to an elevated region of pine forest, years before ravished by lumbermen, and presenting all manner of obstacles to our awkward and encumbered pedestrianism. The woods were largely pine, though yellow birch, beech, and maple were common. The satisfaction of having a gun, should any game show itself, was the chief compensation to those of us who were thus burdened. A partridge would occasionally whirl up before us, or a red squirrel snicker and hasten to his den; else, the woods appeared quite tenantless. The most noted object was a mammoth pine, apparently the last of a great race, which presided over a cluster of yellow birches, on the side of the mountain.

About noon we came out upon a long, shallow sheet of water which the guide called Bloody-Moose Pond, from the tradition that a moose had been slaughtered there many years before. Looking out over the silent and lonely scene, his eye was the first to detect an object apparently feeding upon lily pads, which our willing fancies readily shaped into a deer. As we were eagerly waiting some movement to confirm this impression, it lifted up its head, and lo! a great blue heron. Seeing us approach, it spread its long wings and flew solemnly across to a dead tree on the other side of the lake, enhancing, rather than relieving, the

loneliness and desolation that brooded over the scene. — JOHN BURROUGHS, "Adirondac" in "Wake Robin."

If you are asked to give a brief account of the first appearance of Gurth and Wamba in "Ivanhoe," you will probably find these three topics useful:

1. The setting.
2. The dress.
3. The conversation.

If familiar with the subject, you will not wish to crowd all you have to say into a single paragraph, but will prefer to give a separate paragraph to each topic. In this case each of the three groups of details will mark *one stage of the narrative*. This is true of "In the Mountains"; and in both these instances, as in others we have seen, — "A Short Cut," "A Young Protector," "An Old Friend," "Baby's First Shoes," — each paragraph contains the details *which illustrate one point*.

EXERCISES

1. After using your "Ivanhoe"¹ in making the preparations just indicated, write in class, without reference to book or papers, on The First Appearance of Gurth and Wamba.

2. Write paragraph topics for themes on the following subjects: The Tournament, Locksley's Shooting before Prince John, The Knight and the Friar, Cedric and Athelstane at John's Banquet, The Storming of the Castle, The Trial of Rebecca at Templestowe.

3. Write in class, without reference to book or paper, on one of the preceding subjects.

¹ If the class does not happen to be reading this book, the teacher will probably prefer to substitute other subjects in this exercise and in some of the exercises that follow.

4. Explain the construction of something you have made, —of paper, cloth, pasteboard, wood, iron, or steel,—or the preparation of some dish from such materials as sugar, milk, and eggs. Before beginning to write, consider the steps involved in the process, and in writing give each step the consideration it deserves.

19. The Topic Sentence. In the illustration under section 16, the words in italics practically give in a sentence the main thought of the paragraph. Such a sentence is often called a *topic sentence*. It always helps a writer to secure unity if he has a topic sentence before him as he writes the paragraph. The topic sentence frequently appears in the paragraph—sometimes at the beginning, sometimes near the middle, sometimes at the end.

EXERCISES

1. Can you find topic sentences in the following paragraphs? If not, make lists of the subjects discussed, and in a carefully worded sentence write the main thought of each paragraph.

You are, I think, too fond of reading as it is. As one means of avoiding excess in this way, I would wish you to make it a rule never to read at meal-times, nor in company when there is any (even the most trivial) conversation going on, nor even to let your eagerness to learn encroach upon your play-hours. Books are but one inlet of knowledge; and the pores of the mind, like those of the body, should be left open to all impressions. I applied too close to my studies, soon after I was of your age, and hurt myself irreparably by it. Whatever may be the value of learning, health and good spirits are of more.

*

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As to the books you will have to read by choice or for amusement, the best are the commonest. The names of many of them are already familiar to you. Read them as you grow up with all the satisfaction in your power, and make much of them. It is perhaps the greatest pleasure you will have in life, the one you will think of longest, and repent of least. If my life had been more full of calamity than it has been (much more than I hope yours will be) I would live it over again, my poor little boy, to have read the books I did in my youth. — HAZLITT, "On the Conduct of Life."

2. Write a paragraph explaining why —— is your favorite outdoor game. First prepare a topic sentence and keep it before you as you write.

3. With the aid of a topic sentence write a paragraph on a subject of your own choosing. If you wish, turn to the list prepared in Exercise 4, page 16.

4. Exchange papers and write in a single sentence what you consider the main thought of your classmate's paragraph.

5. Write a paragraph beginning with a sentence in which you name several traits that you like in one of your friends. Use as many paragraphs as the subject demands.

CHAPTER V

THE SENTENCE AND ITS PUNCTUATION

Punctuation is a matter of courtesy ; if we are polite, we shall take care that the reader has all the aid that the most careful punctuation can give. It is also a matter of great practical value ; failure to insert a comma or a semicolon in a will may make a difference of thousands of dollars to an heir. Defective punctuation may make a law of no effect.

THE SENTENCE

The first two facts to fix in mind about the sentence are these :

1. A sentence is the expression in words of a complete thought — whether a statement, command, question, or exclamation.

2. Every sentence should have a subject and a predicate.

20. Three Forms of Sentences. We should also keep in mind what we learned from the grammars about the three forms of sentences :

1. A simple sentence contains but one subject and one predicate.

The boy caught the ball.

A distinguished visitor is in our country.

2. A compound sentence consists of two or more main clauses. (It will be remembered that a *clause* is a group of

words which contains a subject and a predicate. A main, or independent, clause is defined on pages 126-127.)

Mary came early but did not stay long.

A wise son maketh a glad father, but a foolish son is the heaviness of his mother.

NOTE 1. The subject of a sentence may be compound.

John and Mary came early.

NOTE 2. The predicate may be compound.

The boy *has caught* the ball and *is throwing* it.

NOTE 3. Both subject and predicate may be compound.

Harvard and Yale are rivals, *but have* a wholesome respect for each other.

3. A complex sentence consists of a main clause and one or more subordinate clauses.¹

If you go, I shall go.

Since he is here, you may ask him.

He came because he wished to see you.

NOTE 1. Parts of a compound sentence may be complex.

He is here, but he is so busy that he cannot see you. (One part simple.)

You cannot have what you like, but you can like what you have. (Both parts complex.)

NOTE 2. The subordinate clause of a complex sentence may be compound.

His employers recommend him *because they know* his worth *and because they will be glad* to see him promoted.

EXERCISES

1. Find in this book three complex sentences.
2. Write three complex sentences.²

¹ For a more detailed study of the parts of sentences see Chapter X.

² Exercise 2 and many that follow are good blackboard exercises.

3. Write (1) a compound sentence in which one part is complex ; (2) a compound sentence in which two parts are complex ; (3) a complex sentence in which the subordinate clause is compound.

MARKS AT THE END OF THE SENTENCE

As soon as we express a complete thought, we are to let the reader know that he has reached the end of the sentence. In talking we show by a pause when we come to the end of a thought, but in writing we are liable to leave one thought unfinished in our haste to say something else. In our writing, then, we must take pains to set off by themselves the words which compose each sentence. The first word of every sentence should begin with a capital, and the sentence should end with the proper punctuation mark. *Every complete sentence should end with a period, an interrogation point, or an exclamation point.*

21. The Period. A period should stand at the end of every declarative or imperative sentence. If, however, a declarative or imperative sentence is exclamatory, an exclamation point may be used instead of a period.

NOTE. A period should follow every abbreviation ; as, Cal., Me., Mr., Rev., Oct.

EXERCISES

1. In copying the following selections, complete the punctuation by inserting periods wherever they belong.

1. To-day I went to the circus the tents were all up, and in one of them I saw some elephants the cooks were getting supper ready.

2. My cousin sent me a letter from the Philippines, where he is with his company he told me that on his way to the islands

they encountered a heavy storm which carried them nearly to Japan the ship was wrecked, and they lost all their food, clothing, and personal property.

3. Years afterwards, the knowledge gained stood me in good stead in clearing up another mystery it was in a lumber camp — always a superstitious place — in the heart of a Canada forest I had followed a wandering herd of caribou too far one day, and late in the afternoon found myself alone at a river, some twenty miles from my camp, on the edge of the barren grounds somewhere above me I knew that a crew of lumbermen were at work ; so I headed up river to find their camp, if possible, and avoid sleeping out in the snow and bitter cold it was long after dark, and the moon was flooding forest and river with a wonderful light, when I at last caught sight of the camp the click of my snowshoes brought a dozen big men to the door at that moment I felt, rather than saw, that they seemed troubled and alarmed at seeing me alone ; but I was too tired to notice, and no words save those of welcome were spoken until I had eaten heartily then, as I started out for another look at the wild beauty of the place under the moonlight, a lumberman followed and touched me on the shoulder.

2. (1) Write about something you saw happen. Do your writing as rapidly as you please. (2) Before copying your work, revise it to see that (*a*) every sentence has a subject and a predicate, and that (*b*) every sentence begins with a capital, and, if declarative, ends with a period.

NOTE. Since some young writers run on breathlessly from one sentence to another without thought of periods, every pupil should be sure that he does not crowd too much into one sentence. It is well at first to have one's sentences short rather than long.

3. In a paragraph of a hundred words tell why you like or do not like the literature that the class is now reading.

22. The Interrogation Point. An interrogation point should follow every direct question.

Did you recognize me?
You could not see?

NOTE. An interrogation point should not follow an indirect question; for example, He asked who was ready to go.

EXERCISES

1. Ask a favor of your teacher in a declarative sentence.
2. Ask the same favor in an interrogative sentence.
3. Turn your interrogative sentence into an indirect question.

23. The Exclamation Point. 1. The exclamation point stands at the end of a sentence to strengthen the expression of strong feeling.

Let not a traitor live!
God pity her!
Begone!

2. It is also used within the sentence. It follows words, phrases, and clauses.

What nonsense!

"The fool!" he muttered.

"That bullet was better aimed than common!" exclaimed Duncan, involuntarily shrinking from a shot which struck the rock at his side with a smart rebound.

EXERCISES

1. (1) Write a paragraph about some exciting experience of yours. (2) Before copying your work, see that every sentence (*a*) has a subject and a predicate, and (*b*) begins with a capital and ends with the proper punctuation mark.

(Remember the caution not to crowd too much into one sentence.)

2. Exchange papers and, as critics, consider the following questions :

1. Does every sentence end where it should? If not, put a neat *S* in the margin.

2. Is every declarative sentence followed by a period? If not, put a *P* in the margin unless the sentence is exclamatory.

3. Are interrogative or exclamatory sentences followed by the proper marks?

If you question the use of any mark of punctuation, put a “?” in the margin.

3. Revise your paper, and if there is sufficient reason, rewrite it.

MARKS WITHIN THE SENTENCE

We are not only to keep our sentences apart, but we are also to make use of whatever marks will help us group the words within a sentence so that they will be most readily understood.¹ Of such marks the most important are the colon, the semicolon, and the comma.

We shall consider first the colon and the semicolon because they separate complete clauses which are too closely connected to be separated by a period. In other words, the colon and the semicolon mark main divisions of a sentence ; the comma marks lesser divisions. At the same time it will be convenient to study all three side by side, and references from one to the other may be more readily understood if we remember two facts :

¹ The plan of marking the end of the sentence first is only a temporary device. As soon as we can trust ourselves to mark the end of the sentence, we should form the habit of inserting these other marks *while writing the sentence*.

1. The colon sometimes separates clauses which are subdivided by semicolons.

A clause is either independent or dependent: independent, if it forms an assertion by itself; dependent, if it enters into some other clause with the value of a part of speech.

2. The semicolon sometimes separates clauses which are subdivided by commas.

So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again.

24. The Colon. The colon not only separates clauses which are subdivided by semicolons but also introduces explanation or specification.

1. It introduces a second clause which explains the first clause.

One thing I know: she is a lady.

Frequently the second clause is a direct quotation, introduced formally.

These were his words: "Say what you may, I care not for the consequences."

2. It introduces a series of clauses to explain the first clause.

The battle of Actium was one of the most important in ancient history: it saved European civilization from undue Oriental influence; it ended the long anarchy which followed the murder of Cæsar; and it placed the destiny of the empire in the hands of an able statesman.

The lesson for to-day is as follows: (1) we are to know the uses of the colon; (2) we are to write an incident; (3) we are to pick out and copy in the notebooks twenty-four of the best lines from "The Vision of Sir Launfal."

NOTE. If the matter that follows the colon opens a new paragraph, or begins on a new line, a dash is often used after the colon.

3. It introduces a series of words to explain the first clause.

Four boys deserve particular attention: John, James, Charles, and Henry.

NOTE. In this instance the writer *specifies* the boys he has in mind.

4. It is used in addressing a person in a letter.

a. In a formal way, as in a business letter.

Mr. J. W. Brown,
Boston, Mass.

Dear Sir:

b. In a less formal way, as in a letter to some one with whom you are well acquainted.

Dear Mr. Brown:

EXERCISES

1. Complete the punctuation of the following sentences and show why the marks you use are better than others which might be used.

1. The contrast between the Greeks and the Orientals was at its height at Thermopylæ on the one side the Persian officers scourged their men to battle on the other the Spartans voluntarily faced certain death in obedience to law.

2. On the base of his statue his countrymen placed this epitaph "Had your strength equaled your will Demosthenes the Macedonian War God would never have conquered Greece."

3. They had one virtue under the whip they could whirl a sledge over the snow farther and faster than a horse could trot in a day.

4. There are fines imposed for tardiness at rehearsals five dollars for a period not exceeding fifteen minutes ten dollars for a longer one and ten dollars for absence unless there is sufficient excuse.

2. Call your teacher's attention to one of the best sentences in the first chapter of whatever book you happen to

be reading. Write the sentence in full, and introduce it with a brief statement of what you think of it.

3. Give in a single sentence the reason or reasons why you came to this school. (In this exercise and the next the colon may be convenient.)

4. Write in a single sentence the reasons why a boy should (or should not) smoke before he is twenty-one years of age.

5. Using any one of the sentences written under the last three exercises as the first sentence of a paragraph, write all you have to say about the subject. Copy this paper in your notebook as Theme I. Date the work and make the penmanship as attractive as possible.¹

6. Write in a paragraph of not more than a hundred words your opinion of Walter Scott as a story-teller.

Copy this paragraph in your notebook as Theme II.

7. Exchange notebooks in order to examine Themes I and II. Criticise (1) form, (2) sentence structure, (3) punctuation at the end of the sentence, (4) the use of the colon. Keep in mind this question: Has the colon been used correctly, or might it be used to advantage?

8. Revise Themes I and II as neatly as possible.²

25. The Semicolon. 1. The semicolon separates short clauses which, though grammatically independent, are so closely connected in meaning that they naturally form a single sentence.

¹ By keeping much of the written work in a notebook, the pupil can attend to certain matters at once and, as he continues his study of composition, can come back to his early work again and again for the sake of making one improvement after another. The word "composition" is rather long to apply to these bits of writing. It will be easier to use the shorter word "theme," which includes all kinds of composition, long or short.

² Hereafter let it be understood that every composition is to be *revised* after it has been criticised. No *rewriting* is to be done unless either the teacher or the pupil thinks best.

Those whose backs were turned wheeled round ; all the others raised their heads ; three waiters whirled about on their heels like tops ; the two women at the desk gave a jump, then turned completely round, like automata obedient to the same crank.

2. The semicolon separates two or more phrases or clauses which depend upon another clause.

For illustrations see section 24, 2.

3. The semicolon is frequently used to separate the clauses of a compound sentence, when such clauses contain commas.

At high tide, and at high tide only, the sailing is delightful, as there are a great many square miles of sheltered water to cruise upon ; but at low tide, except in three small channels, there is no sailing.

EXERCISES

1. In copying the following sentences insert semicolons wherever they are useful, and point out their value.

1. He was courteous, not cringing, to superiors affable, not familiar, to equals and kind, but not condescending or supercilious, to inferiors.

2. In taking revenge, a man is but even with his enemy but in passing it over, he is superior.

3. Some said that Dolph Heyliger watched in the haunted house with pistols loaded with silver bullets others, that he had a long talk with a specter without a head others, that Doctor Kipperhausen and the sexton had been hunted down the Bowery lane, and quite into town, by a legion of ghosts of their customers.

2. Write in a single sentence the reasons why some man or woman whom you know is justly admired.

3. Using the sentence as the first sentence of a paragraph, write all you have to say about the subject.

4. Copy this paper in your notebook as Theme III.

5. Exchange notebooks and examine as in the case of Themes I and II. Consider too the use of the semicolon.

26. The Comma. The comma is the slightest mark of separation that may be put between words. Its common uses are as follows :

1. The comma sets off expressions obviously parenthetical, including words, phrases, or clauses used in apposition.

1. You can see, I think, and we can hear perfectly.

2. I caught a glimpse of Edith, his sister.

NOTE. The appositive words, "his sister," have no close grammatical connection with the rest of the sentence. If, however, we say, "His sister Edith came yesterday," the connection between the noun and its appositive is too close for a comma to come between them.

2. The comma sets off a dependent clause, unless the clause is short and closely connected with the rest of the sentence.

1. If you knew him, you would like him.

2. The pupil who studies faithfully, even if he is not brilliant, is likely to succeed.

3. I will come when you say.

This rule includes a relative clause which is explanatory, or which gives an additional thought.

The older brother, whom you have met, was here.

But a relative clause which is restrictive, which limits the meaning of the antecedent, is too closely connected with it to be thus separated.

The brother whom you have met was here yesterday.

3. The comma sets apart words used in direct address.

John, your mother is calling you.

Hearken, Phæacian captains and councilors, and let me tell you what the heart within me bids.

4. The comma sets apart introductory expressions which are not closely related to the rest of the sentence.

1. Well, you may be right.
2. In the first place, a student is not necessarily a scholar.
3. By the way, I hear that William has been promoted.
4. On the one hand, . . . ; on the other, . . .

5. The comma sets apart the case absolute.

The time having come, he called the meeting to order.

6. The comma sets apart words, phrases, or clauses in the same construction in a series.

He sells dry goods, groceries, hardware, and drugs.

In a sentence like this last example it is sometimes safe to omit the comma before the *and*, but such an omission might cause an awkward sentence if not a misunderstanding.

Her dresses were black, white, red, and blue.

NOTE. An omission of the last comma would mean that the same dress was partly red and partly blue.

7. The comma sets apart words or phrases in pairs.

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

8. The comma takes the place of omitted words.

(1) It frequently takes the place of an omitted verb.

1. The first train was an hour late ; the second, thirty minutes ; and the third, ten minutes.
2. John is the elder son ; Charles, the younger.

(2) The comma sets apart the items in the date and the address of a letter.

Exeter, N.H.,
April 5, 1905.

Mr. J. A. Walker,
Melrose, Mass.

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NOTE. The commas take the place of *in the state of, in the month of, in the year, in the city of, in the state of.*

9. The comma sets apart (1) a short quotation or (2) an expression similar to a quotation.

1. I heard him say, "A soft answer turneth away wrath."
2. "I hope you will come soon," was his reply.
3. What I wish to know is, When did you see him?

NOTE 1. Of course the comma is not used with an exclamation point or an interrogation point.

"Follow me!" he shouted.

"Are you coming?" was all he said.

NOTE 2. Commas set apart words that come between the parts of a quotation.

"Come early," he said, "or not at all."

EXERCISES

1. Account for every punctuation mark in the following passage.

A college stands for learning, for culture, and for power; *in particular*, it stands for the recognition of an aim higher than money getting. It is a place where our young men shall see visions; where even the idlest and lowest man of all must catch glimpses of ideals which, if he could see them steadily, would transfigure life. The Bachelor of Arts is seldom, on his Commencement Day, a scholar either polished or profound; but he may be in the full sense of the word a man.

2. In copying the following sentences, insert commas wherever they are useful.

1. Wild sorrel has an agreeable sour shivery flavor.
2. Do you remember in "The Compleat Angler" a remark which Isaak Walton quotes from a certain "Doctor Boteler" about strawberries? "*Doubtless*" said that wise old man "*God could have made a better berry but doubtless God never did.*"

3. I made a little journey into the Doone Country once just to see that brook and to fish in it. The stream looked smaller and the water-slide less terrible than they seemed in the book.

4. "Our first essay" says he "was along a mountain brook among the highlands of the Hudson. . . . Sometimes it would brawl and fret along a ravine in the matted shade of a forest filling it with murmurs ; and after this termagant career would steal forth into open day with the most placid demure face imaginable ; as I have seen some pestilent shrew of a housewife after filling her home with uproar and ill-humour."

3. Write Theme IV on any subject you please. If you like, you may tell what happened while you were waiting for something to begin — say a game, concert, or lecture.

Revise and copy as before. Pay special attention to the uses of the comma.

4. Exchange notebooks, examine as before, and consider in addition the use of the comma.

27. The Dash. 1. The dash is an interruption — sometimes sudden and abrupt. It suspends the construction in order to change it, or to give an unexpected turn to the end of the sentence.

But there was no unusual sound — nothing but the low wash of the ripple and the croaking of the crows in the wood.

Here are these beautiful fields — I will show you the way through them.

2. A dash, usually following a comma, often introduces an explanation.

Uncas enjoyed his victory, but was content with merely exhibiting his triumph by a quiet smile, — an emblem of scorn which belongs to all time and to every nation.

3. We use dashes to set off a parenthetical expression which is too closely connected with the rest of the sentence

to be inclosed in marks of parenthesis, and yet needs to be distinctly separated from the rest of the sentence. Commas should precede the dashes, if commas would be necessary provided the words between the dashes were omitted.

Thomas Hughes, too, is gone, — Tom Hughes would still seem the more accustomed name,—one of the many men who illustrate the somewhat painful truth that the heights of philanthropy and self-devotion do not yield so sure a fame as a spark of genius.

NOTE 1. Marks of parenthesis are used to inclose expressions that do not form an essential part of the sentence.

Know then this truth (enough for man to know),
"Virtue alone is happiness below."

NOTE 2. Brackets inclose insertions whose connection with the text is even slighter. Often the words included have been added to what the original author wrote.

It [a great university] is resorted to in most countries, notably in our own country, alike by rich and poor, by the children of the educated and the uneducated — in short, by the children of families of all sorts and conditions.

EXERCISES

1. Write Theme V on any subject you please. If you like, you may choose a subject from the list made under Exercise 2, page 33.

Revise and copy as before. See whether the dash is of service to you in any of your sentences.

2. Exchange notebooks, examine as before, and consider in addition whether the dash has been used correctly, or might be used to advantage.

28. The Apostrophe. 1. The apostrophe marks the omission of a letter or letters: as, *'tis*, *I'm*, *don't*, *man's*. (For the possessive case see section 61.)

2. The apostrophe marks the omission of figures in dates.

The boys of '61.

The class of '09.

3. The apostrophe sometimes marks the plural of figures and letters.

Cross your *t*'s and dot your *i*'s.

His 7's look like his 9's.

29. **Quotation Marks.** 1. Double quotation marks (" ") inclose a direct quotation.

We heard him say, "All is well."

2. Single quotation marks (' ') inclose a quotation within a quotation.

This was his answer: "I agree with Falstaff that 'the better part of valor is discretion.'"

"Being asked by a young nobleman what was become of the gallantry and military spirit of the old English nobility, he [Samuel Johnson] replied, 'Why, my Lord, I'll tell you what has become of it: it is gone into the city to look for a fortune.'"

"One of the first aims of college life is increase of power: be he scholar or athlete, the sound undergraduate learns to meet difficulties; 'stumbling blocks,' in the words of an admirable preacher, 'become stepping stones.'"

3. When paragraphs are quoted, the quotation marks are placed at the beginning of each paragraph and at the end of the last paragraph.

4. The title of a book or paper may be quoted or italicized, as the writer prefers. Some prefer "The House of the Seven Gables"; others, *The House of the Seven Gables*.

EXERCISES

1. Copy from dictation the three sentences quoted above under 2. Explain the brackets in the second sentence.

2. Write (1) a portion of a conversation at breakfast or dinner, or (2) a short conversation between two girls about a skating party, or (3) a short conversation between two boys about a game of football. Put what each person says, together with whatever you say in connection with each speech, in a paragraph by itself.

3. Write Theme VI. Give your opinion of some book or of a portion of it. Introduce an interesting quotation from the book. Revise and copy as before.

4. Exchange notebooks, examine as before, and consider in addition the use of quotation marks.

30. The Hyphen. 1. The hyphen (-) is used to divide a word at the end of a line. It separates syllables. A word of one syllable is never split. We may write com-mittee or commit-tee, but not comm-ittee or committ-ee. The hyphen comes at the end of the line, never at the beginning of a line.

2. The hyphen separates compound words (*a*) which have not yet become single words : as, *great-grandfather*, *twenty-five*, *two-foot rule* ; (*b*) in which it is convenient to keep the prefix distinct from the rest of the word ; as, *re-creation*, *pre-Shakspearean*.

31. Asterisks and Leaders. Asterisks (* * *) or leaders (. . .) denote omissions.

1. She . . . began a song. . . . The hand failed on the strings, the tune halted, checked, and at a low note turned off to the poor little nursery rhyme about the wicked crow —

“ And the wild plums grow in the jungle, only a penny a pound,
Only a penny a pound, baba — only . . . ”

2. Then came the tears . . . till she slept.

NOTE. Leaders are used for omissions in the middle or at the end of a paragraph. Asterisks are convenient for separating complete paragraphs. See page 34.

EXERCISES

1. Exchange notebooks and examine Themes I–VI to see whether the hyphen has been used correctly.

2. Take from your own writing or from your reading as many illustrations of the uses of the comma as you can find before the next recitation.

3. (1) Write briefly but comprehensively what you think you need to keep in mind with reference to each of the marks of punctuation. (2) As you examine the punctuation of your own written work, what are your most serious faults?

4. Copy and punctuate the following passages :

1. Cultivate decision of character in everything the ability to say yes or to say no and to do it on the spot the man who takes too much time in deciding things fearing that he may decide wrong will get ahead slowly if at all.

2. What you been shootin Corlick asked his wife as she placed the roast pork and potatoes on the table

Oh nothin of any account he replied with affected indifference only Labab Wing's bull

Why Corlick Evans she cried

3. I asked him what he thought would become of them there and if they had formed no design of making any escape he said they had many consultations about it but that having neither vessel nor tools to build one nor provisions of any kind their councils always ended in tears and despair I asked him how he thought they would receive a proposal from me which might tend towards an escape and whether if they were all here it might not be done.

4. In despair I went to a great merchant on the island and asked him to employ me my dear young friend said he I understand that you have some singular secret some charm or spell or amulet or something I don't know what of which people are afraid now you know my dear said the merchant swelling up and apparently

prouder of his great stomach than of his large fortune I am not of that kind I am not easily frightened you may spare yourself the pain of trying to impose upon me people who propose to come to time before I arrive are accustomed to arise very early in the morning said he thrusting his thumbs in the armholes of his waistcoat and spreading the fingers like two fans upon his bosom I think I have heard something of your secret you have a pair of spectacles I believe that you value very much because your grandmother brought them as a marriage portion to your grandfather now if you think fit to sell me those spectacles I will pay you the largest market price for them what do you say I told him I had not the slightest idea of selling my spectacles my young friend means to eat them I suppose said he with a contemptuous smile I made no reply but was turning to leave the office when the merchant called after me my young friend poor people should never suffer themselves to get into pet anger is an expensive luxury in which only men of a certain income can indulge a pair of spectacles and a hot temper are not the most promising capital for success in life Master Titbottom [six paragraphs].

5. Exchange notebooks and examine Themes I–VI. Criticise the use of the following marks: (1) colon; (2) semicolon; (3) comma; (4) dash; (5) apostrophe; (6) quotation marks; (7) hyphen.

CHAPTER VI

SPELLING

32. Ways of Learning to Spell. It is probably true that many persons remember a word as they remember a face. For them the ideal way to learn to spell would seem to be to take a good look at the words as they read. But some of us do not master spelling in that way. There are scores of words that we see day after day and yet misspell. In many instances we must make a special effort in order to spell accurately.

If one who has unusual difficulty with spelling will keep a list of the words that puzzle him, and review this list from day to day, he will find himself making steady improvement. One who masters five words a day for a year will be able to spell a snug little vocabulary at the end of that time. Fifteen hundred everyday words make a tolerably comfortable outfit for a poor speller.

Sometimes the mere writing of a word will determine the spelling. The moment we write *receive* we know that it is correct. But if we are likely to have further trouble with that word, suppose we write it thus, to call extra attention to the letters that puzzle :

recEive.

This method may help us remember such words as believe, deceive, siege, seize, villain, and many another word ; for example, village, grammar, superintendent. Or, if we

prefer, we may underscore such letters, thus: receive, believe, siege, grammar, villain; or receive, believe, siege, etc. With or without increasing the size of the doubtful letters, it will be an aid in fixing the spelling of any word to write it out plainly several times.

33. Rules for Spelling. Many persons, on the other hand, find rules convenient. For them the following are included:

1. Monosyllables, and words accented on the last syllable, ending in a single consonant following a single vowel, double the final consonant before a suffix beginning with a vowel: as, *beg*, *beggar*; *regret*, *regretted*.

NOTE. If the accent falls on a different syllable in the derivative, the rule does not apply: as, *refér*, *référence*.

2. Final *y* following a consonant changes to *i* before a suffix: as, *busy*, *business*; *library*, *libraries*; *spy*, *spies*.

EXCEPTIONS: 1. Before *ing* and *ish* the *y* is kept to avoid doubling the *i*: as, *carry*, *carrying*; *baby*, *babyish*.

2. *y* is not changed in derivatives of *dry*, *sky*, *shy*, *sly*, *spry*, *wry*.

NOTE. Words ending in *y* following a vowel are regular, except *lay*, *laid*; *pay*, *paid*; *say*, *said*; *stay*, *stayed* or *staid*.

3. Words ending in an unaccented *e* drop the *e* before a suffix beginning with a vowel: as, *force*, *forcible*; *invite*, *invited*; *desire*, *desirable*.

EXCEPTIONS: 1. *Hoeing*, *mileage*, *shoeing*, *toeing*.

2. *Dyeing*, *singeing*, and *tingeing* keep the *e* to distinguish these words from *dying*, *singing*, and *tinging*.

3. Words ending in *ce* and *ge* keep the *e* before *able* and *ous* in order to retain the soft sound of *c* and *g*: as, *courage*, *courageous*; *peace*, *peaceable*.

4. Words ending in *ie* drop the *e* and change the *i* to *y* before adding *ing* (to avoid doubling the *i*): as, *die*, *dying*; *lie*, *lying*; *tie*, *tying*.

4. In words in which the diphthongs *ei* and *ie* are pronounced $\bar{e}$, as in *he*, *e* is followed by *ei*, all other letters by *ie*: as, *ceiling*, *receive*, *piece*, *siege*, *niece*. *Seize* and *weird* are exceptions.

34. The Formation of Plurals. The plural of most nouns is formed by adding *s* to the singular. When, however, the sound of *s* makes an extra syllable, *es* is added: as, *lunch*, *lunches*.

EXCEPTIONS: 1. Nouns ending in *y* following a consonant change *y* to *i* and add *es*: as, *ally*, *allies*; *cry*, *cries*.

2. Nouns ending in *o* following a consonant generally add *es*: as, *potato*, *potatoes*; but the *s* alone is added to *piano*, *solo*, *halo*, and some others.

NOTE. These rules apply to the formation of the third person singular of the present indicative active of the verb: as, *read*, *reads*; *hush*, *hushes*; *carry*, *carries*; *veto*, *veto*es.

3. There is no rule for the formation of such irregular plurals as *teeth*, *mice*, *oxen*, *men*, *women*, *children*, *deer*.

4. Certain nouns ending in *f* or *fe* — *beef*, *calf*, *elf*, *half*, *knife*, *leaf*, *life*, *loaf*, *self*, *sheaf*, *shelf*, *wife*, *wolf* — form the plural by changing *f* or *fe* into *ves*: as, *calves*, *knives*, *loaves*, etc.

35. Syllabication. It is difficult to give definite rules for syllabication, but it seems wise to offer certain suggestions and to point out a few possible errors.

1. The division of a word into syllables may be determined to some extent by its etymology; for example, prefixes and suffixes form natural separate syllables: as, *ex-tol*, *lov-ing*. The root itself of the word should be divided into such combinations of consonants and vowels as are easily and naturally pronounced together: as, *gon-do-la*, not *go-ndol-a*.

2. When there is a doubled consonant, the division usually comes between the two letters: as, *drop-ping*, *rub-bing*.

3. A word of one syllable should never be divided.

4. A syllable of one letter should never be separated from the rest of the word: as, *a-way*. If there is not room for the whole word at the end of a line, the word should be written on the next line.

5. Final *le* in words like *sample*, *little*, and *trifle* should be joined with the preceding consonant to form the last syllable: as, *fid-dle*, *mid-dle*, etc.

EXERCISES

1. Make a list of all the words you have misspelled in the writing you have done during the last month. In preparing the list, look in the dictionary for every word about the spelling of which you have any doubt whatever. *Each pupil should add to this list the correct form of every word he misspells during the year.*

2. Write out carefully ten times every one of these words which you have misspelled; write twenty times every word you have misspelled more than once.

3. (1) Look over all the writing you do before the next recitation, — whether it be a letter written at home or a school exercise in history, — to see whether your work includes any words which you do not know how to spell. Look up all such words and bring a list of them to the English recitation. (2) Make a list of several common words used in connection with each of your studies.

4. During the coming month bring to every recitation a threefold list of words, collected as follows. (1) Make a list as in Exercise 3 (1). (2) Choose two or three words each day from each of your other studies. Include all words which you have misspelled in connection with these studies. (3) Select from four pages of the reading lesson all words which you are most likely to misspell.

5. Be prepared to spell, orally or in writing, any word in the first chapter of this book.

6. Write sentences containing the following words. If you wish to exercise your ingenuity, perhaps you can combine the sentences of either I or II in a connected paragraph.

I	II
yield	deceive
siege	receive
besiege	perceive
believe	respectively
relieve	respectfully
till	describe
until	seize
view	beginning
grieve	planning
friend	descent
fiend	referred
precede	occurred
proceed	accommodate

7. Be sure that you can spell all the words in the following list, and use as many of them as is feasible in writing a paper on a subject suggested by one or more of them.

I	II	III
benefit	finally	knight
chief	forfeit	night
custom	goddess	led
decision	grammar	literary
different	independent	loose
disappear	infinite	lose
disappoint	intellectual	noticeable
exaggerate	judgment	possess

prejudice	prophecy	there
principal	rhythm	to
principle	sentence	too
privilege	separate	village
profession	shepherd	villain
promise	surprise	writer
prophecy	their	writing

8. Be prepared to spell the names of the following authors :

Holmes	Tennyson	Carlyle
Coleridge	Lowell	Wordsworth
George Eliot	Burke	De Quincey
Irving	Jane Austen	Cooper
Goldsmith	Macaulay	Spenser
Shakspeare	Samuel Johnson	Chaucer
Addison	Hawthorne	Shelley
Steele	Burns	Thackeray

9. Write the names of all the characters in the book you are now reading in class.

10. Be prepared to spell any word in this chapter up to this point. Include the list prepared under the preceding exercise.¹

36. The Use of Capitals. In studying spelling we must give careful attention to the use of capitals. Capitalization is a great help to us in indicating important words and in making our meaning clear.

1. The pronoun *I* and the interjection *O* should always be written as capitals.

2. Every independent sentence, every line of poetry, and every direct quotation formally introduced, should begin with a capital.

¹ Perhaps your teacher will allow you to have a spelling match.

3. In general, a capital calls attention to a word of special importance. The following are examples :

a. Proper names, and words which are used as proper names.

(1) Names of Deity, such as God, the Father, the Almighty.

(2) The names of the month, the days of the week, and any word which is used to designate a special thing.

Denver, the Missouri River, Mount Washington, the Melrose High School, the National Biscuit Company, Patriots' Day, the Declaration of Independence, the Reformation, the Renaissance, the American Revolution, the Ware Grammar School.

NOTE. We must include adjectives formed from proper names, such as *English* and *German*, unless the adjectives are used merely to express a quality, as in the case of *stoical* and *quixotic*.

b. In titles of newspapers, essays, and books, all important words — including the first.

"The Rime of the Ancient Mariner," "Young People and Old Pictures."

c. Titles of honor or office, when applied to a particular person.

The President of the United States, the Governor of California, Mayor Brown, Captain James, his Honor, her Majesty.

d. Personification.

Haste thee, Nymph, and bring with thee
Jest, and youthful Jollity,
Quips and Cranks and wanton Wiles,
Nods and Becks and wreathèd Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter holding both his sides.

EXERCISES

1. Write a sentence in which you name every month in the year, all the days of the week, and the seasons. (Remember that the names of the seasons do not begin with capitals.)

2. Write a sentence in which you mention all the schools which you have ever attended.

3. Write a complex sentence in which you mention a higher institution of learning that you think you may like to enter in the future, and a firm for whom you may wish to work.

4. Explain the use of the capitals in these sentences :

The North and the South are trying to understand each other.
When I lived in the West, I had a study that faced the west.

5. Copy from this book (1) four lines of poetry, and (2) four direct quotations, at least two of which are introduced formally.

6. Write a sentence in which you mention all of your studies. Why should *algebra* begin with a small letter and *English* with a capital?

7. Make a list of five proper adjectives.

8. Write the titles "mayor," "king," "president," and "governor," in connection with names of persons.

9. Write the titles of three books and two newspapers or essays.

10. In a paragraph give your opinion of a newspaper with which you are familiar. Capitalize every important word in the title of your composition.

11. In a paragraph give your opinion of the magazine which you know best.

12. Copy the better of these last two papers in your notebook as Theme VII.

13. Exchange notebooks and examine the capitalization of the titles of Themes I–VII.

14. Exchange notebooks and call attention to all misspelled words in Themes I–VII.

15. Copy twenty-five times all the words you misspelled in Themes I–VII.

NOTE. If you ever forget how to spell a word you have copied twenty-five times, it certainly seems as if the appearance of the word would suggest the use of a dictionary.

16. Spelling match. Be prepared to spell by syllables any word in this chapter.

CHAPTER VII

LETTER WRITING

37. Value of Letter Writing. We naturally wish to practise writing which has a practical value. A matter of such general interest and such great importance that every one should be impatient to master it, is letter writing.

It is a favorite form of recreation for some persons, after a hard day's work, to write a letter to a friend. They like to focus their attention on this friend for an hour, to get his point of view, to tell him what he would like to know. It appeals to them as an investment, for it promises an entertaining reply. Soon the friend will give them a glimpse of his little world. Now this corresponding is a recreation in so far as we write without restraint. If a friend is interested in whatever interests us, we let our pen run pretty freely; we give expression to what is uppermost in our minds. If some of the attempts to make our meaning clear are bungling, we know he will try to understand us. At the same time, the finer the friendship the more it prizes courtesy, and we must not expect any one else to solve puzzles that are due to our indifference or laziness. From our own point of view, too, we cannot afford, even in the most familiar letters, to lapse into uncouth, slovenly ways, any more than in conversation we can afford to descend to vulgar expressions.

It is only to the two or three friends with whom we "think aloud," that we write with perfect freedom. Most

of our correspondence must be limited ; and the limitations make it, as a form of training, most valuable. We generally have a definite object in writing — a particular errand to put on paper. There is one thing which a business man wishes us to tell him ; he cannot stop to read anything else. Our writing must have unity and brevity. Our success, therefore, often depends largely on our ability to understand the wishes of the person whom we are addressing.

At another time we have a favor to ask. Again we study our man. He may be easy to antagonize. We must at any rate expect him to be busy ; we have no right to waste his time. Hence the need of making him understand us readily and fully — of expressing ourselves so clearly that he may not misunderstand us.

There is an advantage in having to interest only one man. Our problem seems much more specific when we have a definite explanation to make to a definite reader. We can easily see, however, on further reflection, that when we have learned to satisfy one man we have learned to satisfy many others. Whereas a talk to nobody in particular may interest nobody, a speaker who talks to one man in his audience may give most of his audience the impression that he is talking to each one of them. It was said of the late Dr. Babcock, pastor of the famous old Brick Church in New York, that “there is the feeling during his preaching that Dr. Babcock has you individually by the arm and is talking to you earnestly, quietly, and impressively.”

38. The Paper. With the numerous kinds and sizes of paper at our disposal in these days, we have no excuse for not choosing paper suited to our various needs. White

unruled paper is always in good taste for all forms of correspondence. Four-page paper looks better for letters of friendship than the two-page form used in business. Naturally we should try to adapt the size of the paper to the length of the communication, with a view to making the letter pleasing in appearance and easy to read. Little thought is necessary to decide whether to use ordinary business paper, some eight inches by ten in size, or note paper, for inviting a friend to lunch.

39. The Beginning of a Letter. In beginning a letter we should consider (1) the heading, (2) the address, (3) the salutation. Study the following illustrations :

1. 36 Allen Street,
Cambridge, Mass.,
May 1, 1905.

Messrs. Horn & Company,
52 Bond Street, Portland, Me.
Dear Sirs :

2. 10 Bond Street,
Nashua, N.H.,
February 5, 1906.

Miss Olivia E. Long,
Stratham, N.H.
Dear Madam :

3. Center Lovell,
Oxford Co., Me.,
March 6, 1906.

Mrs. James E. Williams,
Pinehurst, N.C.
Dear Madam :

The Heading. As the foregoing illustrations show, the heading includes (1) the writer's address, and (2) the date. None of the details given above should ever be omitted unless the writer is sure they are so well known as to be

unnecessary. In illustration (3), in the case of the village of Center Lovell, the name of the county is useful.

The heading is usually placed an inch or more from the top of the page and near the right-hand corner. The first line should begin far enough toward the left to allow each succeeding line to begin a little farther toward the right.

Such words as *street* and *avenue* and the names of the months may be abbreviated, but the year should always be written in full, as 1906, not '06.

The Address. In business letters the address of the person to whom the correspondence is sent should begin on the line below the date, and well to the left. As in the heading, the second line should begin a little to the right of the first line. Sometimes the address is placed at the close of the letter, but it is more convenient to have it precede the letter. Naturally, many informal letters do not require the address.

The Salutation. Just below the address, when there is one, comes the salutation. If there is no address, the salutation takes its place. In choosing a form of salutation the writer has an opportunity to show the relations that exist between him and his correspondent. He should make his choice with care. The following salutations are used in formal business letters :

Dear Sir: *or* My dear Sir:

Dear Madam: *or* My dear Madam (applies to a married or to an unmarried woman):

Dear Sirs: *or* Gentlemen:

NOTE. Too formal for common use, but suitable for persons of note, — for example, officials in high position, — are *Sir*: and *Madam*:

In informal letters we write :

Dear Mr. Browne : *or* My dear Mr. Browne:

Dear Miss Davis: *or* My dear Miss Davis:

or, with more informality, we use the comma instead of the colon :

Dear Mr. Browne, *or* My dear Mr. Browne,

Dear Miss Davis, *or* My dear Miss Davis,

or, most informally,

Dear Father,

Dear Fred,

Dear Alice,

My dear Cousin,

My dear Brother,

My dear Annie.

Although the punctuation of the salutation varies a good deal, it is a safe rule to use the comma as the informal, and the colon as the formal, mark of punctuation.

40. The Body of the Letter. The main part of the letter, or the body, should begin on the line below the salutation. The following arrangement is a good one :

Bucksport, Maine,

July 15, 1904.

Messrs. Thomas Y. Crowell & Co.,

46 East 14th St.,

New York City.

Dear Sirs :

Kindly mail me a copy of "Self-Cultivation in English," by Professor George H. Palmer. I inclose thirty-five cents in stamps.

Very truly yours,

Wendell R. Barrow.

If it is true that "there is nothing in which the character of the superior man or woman expresses itself more than in letter writing," we should be at our best when we write letters. We should remember that we can never tell who

may read our letters, or how long they may be preserved. Apologies in letters are tedious if not exasperating. These we may avoid in two ways : by replying to letters promptly, and by making our reply as good as we possibly can. A business letter should be answered at once. If we feel hurried, let us save time by using few words, not by writing rapidly. A letter should be easily legible. An attractive manuscript is a good beginning of the courtesy that is indispensable in correspondence.

A letter, like a talk, may be one composition or it may consist of several compositions. If it deals with one subject only, it should, like any other composition, have an orderly arrangement of thought and grow in interest to the end. If, like most conversations, it consists of several compositions, the writer should attend to each of them in turn ; it is also desirable that such a letter should grow in interest. In all letters there is need of careful paragraphing.

Every letter, too, should have an appropriate beginning and an appropriate ending. The writer who thinks for himself does not need to begin a letter exactly as some one else has begun one ; and the writer who wishes to do finished work will not stop awkwardly or abruptly with the announcement that "the dinner bell has rung." Such writers will avoid these expressions :

1. I take my pen in hand to inform you.
2. I thought I would drop you a line.
3. It is late, so I must close.
4. Yours received and in reply will say.

41. The Conclusion of a Letter. In the conclusion of a letter there are (1) the complimentary close, and (2) the signature.

The *complimentary close*, like the salutation, should show the relation that exists between the writer and his correspondent.

The most common business forms are :

Yours truly, *or* Truly yours,
Yours very truly, *or* Very truly yours.

A form especially appropriate in addressing an honorable body, or a person older than the writer, though used also as a regular business form, is :

Yours respectfully, *or* Respectfully yours.

Specimens of forms which serve as appropriate endings for letters of friendship, and sometimes for letters of business, are :

Sincerely yours, Faithfully yours, Cordially yours, Fraternally yours, *or* Yours sincerely, Yours faithfully, etc.

As the letter in section 40 shows, the place for the complimentary close is on the line below the last words of the body of the letter. It should be noted, too, that in the forms given above, the first word begins with a capital, and the last word is followed by a comma.

The *signature* goes on the line below the complimentary close, and a little to the right. It should give the reader all the information he needs for making a suitable reply. As a rule it is well to write the first name in full. A stranger may be puzzled to know whether *J. D. Brown* is a man or a woman ; whereas he could tell at a glance, if it were *Jennie*

D. Brown or *John D. Brown*. In writing to a stranger a lady should sign her name thus :

(1) Emma L. Brown (Mrs. James A. Brown)

or (2) (Miss) Sarah E. Lathrop

or (3) S. E. Lathrop

Miss Sarah E. Lathrop,
Macon, Ga.

or (4) (Mrs.) Mary W. Bliss

EXERCISES

1. Write a subscription for *The Youth's Companion*.

2. As examiner give especial attention to the arrangement of the letter.

3. Give headings, salutations, and conclusions that you might use in writing to (1) a teacher ; (2) a physician ; (3) an intimate friend ; (4) the city council ; (5) the chairman of the board of selectmen ; (6) the mayor ;¹ (7) the superintendent of schools ; (8) a member of your family ; (9) an unmarried woman whom you have not met ; (10) an unmarried woman whom you know slightly ; (11) a man much older than yourself.

42. The Folding of a Letter. A letter should be folded with the first page inside.

If the paper is of the ordinary business letter size, fold it first from the bottom toward the top. Then make a fold from right to left a little narrower than the width of the envelope, and finally make a third fold from left to right. The letter is now ready to go into the envelope right side up.

¹ For example, Hon. James T. Clark, Mayor of Wilmington, Delaware. Sir: [or Your Honor:].

The punctuation marks are of no value unless they mark abbreviations. Does not their omission add to the attractiveness of the envelope?

Either *Mr.* or *Esq.* — but not both — is used in addressing men. Some reserve *Esq.* for lawyers, for whom it is always appropriate; some, for men who have achieved distinction. Others use it freely instead of *Mr.*

It is not in good taste to use the husband's title in addressing the wife, as *Mrs. Dr. Davis*.

Address the principal of a school as *Walter A. Davis, Esq., Principal of the Central High School*. In addressing a professor, write *Professor William H. White*. *Prin.* and *Prof.* are unattractive abbreviations.

Instead of *Rev. Dr. John B. Luce*, write *The Rev. John B. Luce, D.D.*

Hon. is a title given to persons "who hold or have held any considerable office under the national or State government, particularly to members and ex-members of Congress and of State legislatures, to judges, justices, and some other judicial officers, as well as to certain executive officers,"¹ as mayors.

EXERCISE

On slips of paper cut three and one-half inches by six, four by nine, or four by five, write suitable envelope addresses to the following persons and firms. Choose in each instance the size which you consider the most appropriate.

1. One of your teachers.
2. A well-known business house in your town.
3. The wife of a physician, in care of a doctor of divinity.
4. A lawyer (the inclosure to be a legal document).

¹ The Century Dictionary.

5. A member of Congress in care of a man whose post-office box is 25.

6. A prominent firm in a neighboring city.

44. Suggestions. 1. A good letter shows clearly where, when, to whom, and by whom it was written.

2. A careful letter writer keeps in mind his relations with the person to whom he writes.

3. Abbreviations are in general to be avoided. The men who do the most business usually find time to spell the full word. "Y'rs rec'd" and "Resp'y" are unnecessary.

4. The order of the pages should be perfectly clear to the reader.

5. When sent by a friend, a note should not be sealed unless the bearer chooses to seal it. On the envelope inclosing such a note we write :

Mr. James A. Wilbur

Kindness of Mr. Howard

6. It is a good rule to inclose a stamp whenever we ask a favor which calls for the use of a stamp.

7. It is wise to write your name and address in the upper left-hand corner of an envelope which incloses a letter of special importance.

8. Such a little thing as placing the stamp in the upper right-hand corner, right side up, adds to the attractiveness of the envelope.

SPECIMENS OF LETTERS

45. Business Letters. Having mastered the forms, the writer of a business letter should take pains to be (1) clear, and (2) concise. He should tell the busy man whom he is addressing precisely what that man needs to know and nothing more.

The reply to a business letter should be prompt and definite.

Examine carefully the following letter to The Outlook Company, to see whether it contains all needful information and no more.

190 Bowdoin Street,
Worcester, Mass.,
August 16, 1905.

The Outlook Company,
287 Fourth Avenue,
New York City.

Gentlemen :

Inclosed you will find a money order for three dollars, for which please send "The Outlook" to my address during the coming year.

Yours truly,
Walter H. Bigelow.

EXERCISES

1. Write one of your teachers a letter requesting him to recommend you for a position you would like to fill. Tell him as definitely as possible what your work will be, give him the name and address of the firm or man to whom he is to write, and show that you will appreciate any favor he can see his way clear to do for you.

As a way of closing such a letter, which of the two forms that follow do you prefer? Which is the more modest and unassuming?

1. Thanking you in advance for your favor, I am
Yours respectfully,
A. B. Brown.

2. Hoping that I am not asking too much of you, I am
Yours respectfully,
A. B. Brown.

Insert your letter right side up in a properly addressed envelope.

2. (1) Apply for a situation. First get the correct name and address of the person or persons to whom you write. Then tell why you are applying, mention any experience or training which would tend to make your services of value, and give the name and address of some one who may be asked about your character and ability. Read your letter aloud slowly and cut out all unnecessary words.

(2) Answer your letter. You will now have a good opportunity to test the clearness and completeness of the application.

3. Write an order for six kinds of groceries. Give a line to each kind, thus :

1 lb. Mocha Coffee

1 gal. Molasses

4. Write a business letter from dictation. This letter is to be dictated by one of the pupils. The teacher will furnish the subject at the time. The pupil is to have no opportunity for preparation. For example, the teacher might say, "You may order one hundred copies of the algebra you are studying," and the pupil would be expected to dictate to the class a letter with all the necessary information about title, edition, etc.

5. Goods ordered ten days ago have not come. In a telegram of ten words ask why, and when you can have them.

6. Write (1) a receipt for money paid you on account ; (2) a receipt in full ; (3) a promissory note. (For a definition see a large dictionary.)

7. Does the writer of the following give the real estate firm enough information ? If not, supply whatever is needed.

Then answer the letter for Messrs. Brown & Thompson. Thank Mr. Rand for the favor and write briefly about two houses which you think will suit him. Assure him that you will be glad to show him these houses, and others that may interest him, at his convenience. Call attention to the fact that there is considerable demand for such houses.

2 Ward St.,
Chicago, Illinois,
July 2, 1905.

Messrs. Brown & Thompson,
9 Main St.,
Cambridge, Mass.

Dear Sirs :

During the next four years, while my daughter is to study at Radcliffe, I shall wish to live in Cambridge. My family will need a house with five chambers, — four of which must be roomy, — a good bathroom, and convenient kitchen and pantry arrangements. I prefer a location within half a mile of the college and shall insist on settling in a quiet community. The house must be ready for us by September 1. If you know of any houses that would be likely to suit us, please send me word at your earliest convenience, giving the lowest prices for which they may be rented by the year or leased for four years.

Yours truly,
A. K. Rand.

46. Letters of Friendship. We have access to a good many friendly letters that are interesting and inspiring. Some of the best have been written by Eugene Field, Scott, Lowell, Cowper, Thackeray, Thomas Jefferson, Washington Irving, Longfellow, Thoreau, Cromwell, and Gray. Let us study a few of them in order that we may, if possible, discover in each case the writer's secret, — find out how he succeeded in making his letter attractive.

The first letter that we shall examine was written by Stevenson, in reply to a boy who had asked him for his autograph. Point out whatever pleases you in the answer.¹

Vailima, Upolu, Samoa,

November 28, 1891.

Dear Sir, — Your obliging communication is to hand. I am glad to find that you have read some of my books, and to see that you spell my name right. This is a point (for some reason) of great difficulty ; and I believe that a gentleman who can spell Stevenson with a *v* at sixteen should have a show for the Presidency before fifty. By that time

“ I, nearer to the wayside inn,”

predict that you will have outgrown your taste for autographs, but perhaps your son may have inherited the collection, and on the morning of the great day will recall my prophecy to your mind. And in the papers of 1921 (say) this letter may arouse a smile.

Whatever you do, read something else besides novels and newspapers ; the first are good enough when they are good ; the second, at their best, are worth nothing. Read great books of literature and history ; try to understand the Roman Empire and the Middle Ages ; be sure you do not understand when you dislike them ; condemnation is non-comprehension. And if you know something of these two periods, you will know a little more about to-day, and may be a good President.

I send you my best wishes, and am yours,

Robert Louis Stevenson.

Author of a vast quantity of little books.

Our friends prize highly the letters into which we put much of ourselves. In each of the two following letters what does the writer tell of his character ?

¹ From “ The Letters of Robert Louis Stevenson,” Vol. II, by permission of Charles Scribner’s Sons.

PHILLIPS BROOKS TO HIS NIECE ¹

Munich, September 2, 1883.

Dear Gertie, — When I came away, the first man that wrote me a letter only two days after the *Servia* had steamed out of New York bay was *you*. And now that I am coming home, the last letter which I write from the Old World to any man in America shall be to *you*. For I want to tell you myself that I shall see you on September 22. I suppose you will not be quite able to run over to the wharf at East Boston when the *Cephalonia* gets in, but I shall come up to see you just as soon as the customhouse people let me out of prison, after I have paid the duties upon all the heaps of presents I have got for you !

Wasn't it good that the baths at Sharon helped you so much? I was at a place the other day where the people take baths for rheumatism. It is called Bad Gastein, but it isn't bad at all ; it is very good. It is away back in the hills, and there is a tremendous waterfall which runs right through the house, and keeps up such a racket you can't get any sleep. But that does no great harm, because you have to take your bath so early that, if it were not for the waterfall in the next room, you would sleep over and never get any bath at all, and so some time you might have the rheumatism all your life. I didn't have any rheumatism, so I went and took a bath for yours, and I rather think that is what made you feel so much better. You thought it was the baths you were taking at Sharon, but it was really the bath I was taking at Bad Gastein !

I wonder how soon you will come and see me when I get back. Everybody here eats his breakfast, and luncheon, and dinner outdoors. I like it, and think I shall do so myself when I get home ; so when you come to breakfast, we will have our table out on the grass plot in Newbury Street, and Katie shall bring us our beef-steak there. Will it not make the children stare as they go by to school? We'll toss the crumbs to them and the robins. But you must hurry and get well, or we cannot do all this. My love to Agnes and Tood.

Your affectionate uncle, P.

¹ Phillips Brooks : " Letters of Travel."

FROM EDWARD FITZGERALD

Geldestone Hall,
September 9 [1834].

Dear Allen,

. . . [Your letter] has indeed been a long time coming, but it is all the more delicious. Perhaps you can't imagine how wistfully I have looked for it; how, after a walk, my eyes have turned to the table, on coming into the room, to see it. Sometimes I have been tempted to be angry with you; but then I have thought that I was sure you would come a hundred miles to serve me, though you were too lazy to sit down to a letter. I suppose that people who are engaged in serious ways of life, and are of well-filled minds, don't think much about the interchange of letters with any anxiety; but I am an idle fellow, of a very ladylike turn of sentiment, and my friendships are more like loves, I think. . . .

Farewell, my dearest fellow; you have made me very happy to hear from you, and to know that all is so well with you. Believe me to be your ever affectionate friend,

E. Fitzgerald.

There are times when a few words of sympathy are more welcome than anything else we can send a friend. If we are to help a friend bear grief, we must first understand his suffering partly, if not wholly. Then, in our expression of sympathy, instead of making him feel worse, we should try to call his attention to some one thing which will give him real comfort.

What can we learn from the following letter of Abraham Lincoln's¹? To what extent did he seem to understand the mother's grief? To what extent did he probably comfort her?

What words seem to you particularly well chosen?

¹ From "The Complete Works of Abraham Lincoln," Vol. II, by permission of The Century Co.

Executive Mansion,
Washington, November 21, 1864.

Mrs. Bixby,
Boston, Massachusetts.

Dear Madam :

I have been shown in the files of the War Department a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the Republic they died to save. I pray that our heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,
Abraham Lincoln.

EXERCISES

1. Write the opening paragraph of a letter to a friend in as sprightly a style as that used by Madame de Sévigné in beginning a letter to Madame de Grignan :

THE ROCKS, Monday, February 3, 1676.

Guess, my dear child, what it is that comes the quickest, and goes off the slowest ; that brings you nearest to health, and removes you the furthest from it ; that throws you into the most agreeable situation imaginable, and, at the same time, hinders you from enjoying it ; that flatters you with the most pleasing hopes, and keeps you the longest from the accomplishment of them. Can not you guess? Do you give it up? Why, it is the rheumatism. I have had it these three and twenty days ; since the fourteenth day I have been free from fever and pain, and in this delightful situation, thinking myself strong enough to walk, which is the summit of my wishes, I find myself swelled all over — feet, legs, hands, arms ; and this swelling, which they call my cure, and

in reality is so, is the sole occasion of my present vexation ; were I good for anything, I might gain myself some credit by it. However, I believe the enemy is conquered, and that in two days I shall be able to walk.

2. Write a letter to a friend whom you are not likely to see for a long time. Try to be as entertaining as "Gail Hamilton" was in this portion of a letter of hers to Whittier :

You don't want me to write you a letter, I know, but I will, and you cannot help yourself. . . .

Why don't you come and help me kill caterpillars? There are eighty-five thousand millions on our trees. I burn them up first, then I bathe them in kerosene oil, and then I wash it off in soap-suds. I think they rather like it. How they cuddle up together, don't they? But they are nasty little beasts — that's all you can say about it ; and there's a man and a boy coming, who are going to exterminate them, horse, foot, and dragoons. We have fourteen chickens that we have taken "to halves." I don't mean that we split them open every morning, but we are going to nurse and nourish them all summer and own one-half of the whole number in fee simple. Behold, says the Shepherd of Salisbury Plain, the shifts which honest poverty will make rather than beg or steal ! Besides, we have eight little chickens of our own — all born, and ever so many more that are going to be, if Fate and the other hens do not nip them in the shell. Hitherto Destiny has set her face against them. Their mother has been in a state of constant trepidation. I put fifteen eggs under her, and the number has gradually risen to twenty-three ! I should not care if they would all turn into chickens, but that nest has been the scene of so many sharp conflicts that I fear the poor little yolks have not had peace enough to enable them to shape themselves into fuss and feathers. But I am going to keep Mother Hen on it until all hope is abandoned, and we shall see what we shall see. . . .

I suspect by this time you are pretty tired, but I am not half done yet. Anybody that is as wise as I am knows what a relief it is to sit down sometimes and be silly.

3. Write (1) a letter of congratulation ; (2) a letter of condolence.

4. [Take either *a* or *b*].

a. Write a friend about an interesting book you are reading. Tell him enough to excite his interest without satisfying his curiosity.

b. In a letter to a friend write all you have learned from this chapter about letters of friendship.

5. In a letter to the principal of the school, tell what you have accomplished so far this year in each of your studies. Pay attention to (*a*) paragraphing, (*b*) sentence structure, (*c*) punctuation.

Use correspondence paper and inclose your letter in a properly directed envelope.

6. [Take either *a* or *b*].

a. (1) Write for a letter of introduction to a man whom you wish to meet on business. (2) Answer your letter.

b. (1) Write a letter of introduction. Your friend —— is to be in ——, a distant city, for a fortnight, and you wish her to meet a friend of yours in that city. (2) Answer your letter.

7. [Take either *a* or *b*].

a. To a cousin whom you have never seen, write a faithful account of the town or city in which you live. Give a paragraph to each of the following subjects : location, industries, educational opportunities, character of the inhabitants.

b. Write a friend who runs a bookstore whether you think there is a good opening for him in your town or city, or in some town near by. He will be interested in much of the matter in the letter you have just written, and in addition will wish to know about the healthfulness of the city,

the value of property, rents, taxes, the cost of living, railroad facilities, the growth of the city, and the opportunity to build up the book trade.

47. Formal Notes. A note that is written in the third person is called a formal note. An invitation sent out by a school, a class in the school, a club, or any group of persons is likely to be in the third person; and we must remember to answer it in the third person.

Consider every detail of the forms given below; for example, the writing of the full word instead of using a figure.

1. Mr. and Mrs. William Walker request the pleasure of Mr. Henry Green's company at dinner on Thursday evening, May the third, at seven o'clock.

1017 Avon Street,

April twenty-seventh.

2. Mr. Green accepts with pleasure Mr. and Mrs. William Walker's kind invitation to dinner on Thursday evening, May the third, at seven o'clock.

5 Williams Street,

April twenty-eighth.

3. Mr. Green regrets that he cannot accept Mr. and Mrs. William Walker's kind invitation to dinner on Thursday evening, May the third.

5 Williams Street,

April twenty-eighth.

4. The Class of Nineteen Hundred and Six
 Bristol Conservatory of Music
 requests the honor of your presence at the
 Commencement Exercises
 Wednesday, June the twentieth
 at two o'clock
 Tremont Temple
 Bristol

5. Mr. William H. Brown accepts with pleasure the kind invitation of the Class of Nineteen Hundred and Six, Bristol Conservatory of Music, to attend the Commencement Exercises, Wednesday, June the twentieth, at two o'clock, in Tremont Temple.

You will find there is a reason for every bit of information given in both invitations and replies. Why is it desirable in 3 to repeat the words *dinner, Thursday evening, May the third, and seven o'clock*? In answering this question, take the point of view of the hostess.

Do not say, "A previous engagement *will* prevent." One accepts or sends regrets at the time of writing.

Your is used in 4 for the reason that it would cost too much to engrave the name of each person on his invitation.

EXERCISES

1. Write a formal invitation to an entertainment.
2. Accept the invitation orally.
3. Decline it in writing.

48. Informal Notes. Most of us seldom have occasion to write a note in the third person. We prefer to write informal notes — those in which we use the first person. Then instead of sending the message in a ready-made form, each one can express himself in his own way; he can be himself. For example:

Dear Miss Hall,

Mother and I are hoping that you can spend Thursday evening with us. Of course we shall expect you to dinner. You have not forgotten that our dinner hour is half past six?

Cordially yours,

Ella W. Parker.

25 Gray Street, Dorchester,
Tuesday, November fifth.

EXERCISES

1. Accept the invitation and decline it in writing.
2. What characteristics of the writer come out in the following invitation? How many indications are there that she wished her guests to come and to come with the utmost ease? Consider the note addressed to you, and write a reply.

My dear Mr. Brown,

We should be happy to have you and your brother come down next Wednesday and stay with us over Sunday. A train that leaves Boston at three o'clock in the afternoon reaches Providence about four and gives ample time to take the train for Woodville in the same station at twenty minutes past four. Woodville is the terminus of the road, and our cottage is close to the station.

The best way is to buy a five-trip ticket to Providence, — we can easily take the extra ticket, — then a round-trip ticket from Providence to Woodville. You will need your tennis racquets, and the bicycles will not come amiss. We have at least one extra bathing suit. . . . You may be sure of a hearty welcome.

Very sincerely yours,

Mary Davis Leighton.

Woodville, Rhode Island,

July fifteenth.

3. Invite your English teacher to dine with you and spend the evening at your home. Make it clear in your note that you have consulted your mother in regard to the invitation.
4. Write a friend in order to show him that you appreciate the good time he gave you during your visit at his home.

CHAPTER VIII

THE COHERENT PARAGRAPH

49. Coherence. When a paragraph has *a single main thought*, we say that the paragraph has unity, or that it is a unit. When thoughts take their places in a natural order, so that the sentences fit together closely, we say that the paragraph has coherence. A step toward unity is to include no details except those which have a bearing on the paragraph topic. A step toward coherence is to arrange the details in a natural or logical order. Sometimes a carefully worded topic sentence is the best guide through a paragraph. Sometimes connectives help us show the relation of one sentence to another.

50. Connectives. Whether a writer uses topic sentences or not, he will often need conjunctions and conjunctive phrases, such as: *however, yet, then, too, hence, moreover, accordingly, in short, also, further, nor, but, and, on the contrary, while, on the other hand, still, indeed, therefore, first, secondly, and finally*.

A connective liable to be overworked is *and*. It is often used to fill gaps, as *and-er* is used by hesitant pupils in reciting. We should think twice before allowing it to stand at the beginning of a sentence or a paragraph, and in revising a manuscript we should cut out every *and* we do not absolutely need.

A demonstrative pronoun, used with a noun, frequently makes a good connecting link. It enables the writer to

repeat a word or an idea that he wishes to keep before the reader.

EXERCISES

1. In the following selections, does each sentence lead up to the next? Make a list of the connectives. Underscore all demonstrative pronouns used with nouns.

IN FRANKLIN PARK

I was in Franklin Park this morning [February 25] about ten minutes before sunrise. The somewhat pale moon was still shining in the west, while the eastern horizon and the clouds above it were suffused with pink. This pink grew brighter and brighter until it became golden. Just then I heard a single half-suppressed caw, and turning toward the westward beheld a long dark line of crows, at least fifty, pursuing a northerly course. The loud cries of a pair of blue jays resounded from a group of cedar trees a few minutes after the sun rose. The chickadees, too, were early risers and three hairy woodpeckers put in an appearance in good season. Squirrels, both red and gray, were numerous and at one time I noticed five gray fellows in a single pine tree. In passing a low hedge of evergreens, I heard a chirp, and looking carefully, I saw a song sparrow perched in the hedge. I tried by various whistles and bird notes to get him to sing his spring song to me, but the only response he would give was a melancholy chirp which seemed to mean the spring had not yet come.

OUR LANGUAGE

At court, and in the castles of the great nobles, where the pomp and state of a court was emulated, Norman-French was the only language employed; in courts of law, the pleadings and judgments were delivered in the same tongue. In short, French was the language of honor, of chivalry, and even of justice; while the far more manly and expressive Anglo-Saxon was abandoned to the use of rustics and hinds, who knew no other. Still,

however, the necessary intercourse between the lords of the soil, and those oppressed inferior beings by whom that soil was cultivated, occasioned the gradual formation of a dialect, compounded betwixt the French and the Anglo-Saxon, in which they could render themselves mutually intelligible to each other; and from this necessity arose by degrees the structure of our present English language, in which the speech of the victors and ¹ the vanquished have been so happily blended together; and which has since been so richly improved by importations from the classical languages, and from those spoken by the southern nations of Europe. — SCOTT, "Ivanhoe."

THE LINGERING DAYLIGHT

By this time the sun had gone down, and was tinting the clouds towards the zenith with those bright hues which are not seen there until some time after sunset, and when the horizon has quite lost its richer brilliancy. The moon, too, . . . These silvery beams . . . They softened . . . With the lapse of every moment, the garden grew more picturesque . . . The commonplace characteristics . . . were now transfigured by a charm of romance. A hundred mysterious years were whispering among the leaves. . . . Through the foliage that roofed the little summer-house the moonlight flickered to and fro, and fell silvery white on the dark floor, the table, and the circular bench, with a continual shift and play, according as the chinks and wayward crevices among the twigs admitted or shut out the glimmer. — HAWTHORNE, "The House of the Seven Gables."

2. Insert these connectives in their proper places in the following paragraph: *in short, and lastly, for one thing, for another.*

People had no fancy for amateur explosions ——. — it did not clearly appear that it was legal. — it seemed a somewhat

¹ The sentence would be improved by the insertion of "that of."

advanced example of civilization to set before barbarians. The matter —— became a storm.

3. Write a paragraph in which you use one of the following sentences as an opening sentence :

1. He had plenty to do through the next hour.
2. I sauntered to the window and stood gazing at the people picking their way to church.
3. All was now bustle and hubbub in the late quiet schoolroom.
4. Dinner time came.
5. His heart opened wide to real distress.

4. Exchange papers and test their coherence. Mark *O* opposite any sentence which should be omitted, and *C* against any lack of connection.

5. Explain the working of some machine or instrument, or the process of doing something. First prepare a list of topics. As you revise, test the coherence of your paragraph, or paragraphs.

6. Give an account of some recent experience. Write rapidly. Think of your subject, not of how you are writing. Revise in order to secure coherence.

7. Exchange papers and criticise as before.

CHAPTER IX

THE EMPHATIC PARAGRAPH

51. Emphasis through Position. When a man makes a speech, he naturally begins in a way that will attract and hold the attention of his audience. If in the course of his talk he at times grows less interesting, when he comes to the conclusion he rouses himself to leave a lasting impression. As the closing words naturally linger longest in the ears of the listeners, we may say that the most important part of the speech is the end. The part of next importance is the beginning. So it is with a book, a chapter, a paragraph, and a sentence. What first strikes the eye of the reader will repel or attract; the image that is last to leave his eye he will be most likely to remember. We may say, therefore, that the last sentence in a paragraph is in the most conspicuous position, and that the first sentence is in the position of second importance; that the last words in a sentence are by position the most emphatic, and that the opening words are only less emphatic.

Let us, then, look to the beginning and the ending of our paragraphs. In self-defense we need to attend to this matter of emphasis; otherwise the reader will lay stress on what we consider of slight importance.

EXERCISES

1. Point out the importance of the opening and the closing sentence of the following paragraph. What is the purpose of each?

OUR MOST PRECIOUS RESOURCES

If I were to name the three most precious resources of life, I should say books, friends, and nature ; and the greatest of these, at least the most constant and always at hand, is nature. Nature we have always with us, an inexhaustible storehouse of that which moves the heart, appeals to the mind, and fires the imagination — health to the body and joy to the soul. To the scientist nature is a storehouse of facts, laws, processes ; to the artist she is a storehouse of pictures ; to the poet she is a storehouse of images, fancies, a source of inspiration ; to the moralist she is a storehouse of precepts and parables ; to all she may be a source of knowledge and joy. — BURROUGHS, "The Art of Seeing Things."

2. Construct a paragraph of your own in a similar way. You may write on the three most desirable traits in a boy or a girl, on the three most attractive ways of spending leisure time, or on any other subject.

3. Arrange the following sentences so that they shall make a paragraph which has unity, coherence, and emphasis.

But there was both luster and depth in her eyes.

Neither did her face — with the brown ringlets on either side, and the slightly piquant nose, and the wholesome bloom, and the clear shade of tan, and the half a dozen freckles, friendly remembrances of the April sun and breeze — precisely give us a right to call her beautiful.

She shocked no canon of taste ; she was admirably in keeping with herself, and never jarred against surrounding circumstances.

She was very pretty ; as graceful as a bird, and graceful much in the same way ; as pleasant about the house as a gleam of sunshine falling on the floor through a shadow of twinkling leaves, or as a ray of firelight that dances on the wall while evening is drawing nigh.

Her figure, to be sure, — so small as to be almost childlike, and so elastic that motion seemed as easy or easier to it than rest, — would hardly have suited one's idea of a countess.

52. Emphasis through Proportion. If you were to talk for ten minutes to thirty younger boys and girls, you would probably spend most of your time on what you considered the most important or most interesting topic. In the same way, to give proper emphasis to the more important details of a paragraph, you give them sufficient space.

EXERCISES

1. In the following extract from a journal, what detail did the writer wish to emphasize most? Did he secure the emphasis by giving this suggestion the most space, or the best position, or both?

TIMELY SUGGESTIONS ON BIRD STUDY

If one is going to study birds this year, he should begin at once [February 23], so as to know all the species that are now here, for within two weeks new birds will begin to arrive and in six weeks we shall have thirty more species. There are many important things which are much easier to learn now than later in the season. Get between the sun and your bird; otherwise you will not be able to tell a scarlet tanager from a robin. Do not puzzle over shy, small, sober-colored birds at first; confine yourself to those having marked characteristics. Learn the songs of as many birds as you can. Make notes on everything you observe; you cannot make too many, provided they are accurate. Above all things never hurry. Identify your birds with caution; be sure you are right. Never raise even your glasses hurriedly, for many shy birds will be frightened away by the flash of the sun upon the lens. When in search of birds pause frequently

and you will see and hear much that would otherwise escape you. Therefore the motto of the successful ornithologist should be, "Slow and sure."

2. Write a paragraph in which you try to secure emphasis both by proportion and by position. First make a list of topics. You may give suggestions in regard to doing something which you know very well how to do.

3. Prepare lists of topics on the following subjects from "The Last of the Mohicans":

1. The Night in the Cave. 2. A Character Sketch of Hawkeye. 3. The Basest Character. 4. The Weakest Character. (Compare at least two characters.) 5. David Gamut's Good Qualities.

4. Write on one of these five subjects.

5. Exchange papers, and write in a single sentence the thought which you consider the most important in each paragraph you examine.

6. Write Theme VIII (in the notebook) on one of the following subjects: Caring for Plants; Setting the Table for Dinner; Managing a Canoe; Enjoying a Boat; Learning to Swim.

7. Exchange themes and write on paper what you consider the main thought of each paragraph and of the theme as a whole. Point out any good connectives, and any lack of connection. How, if at all, is emphasis secured?

8. Give an account of one of your recent experiences. Write in a simple, straightforward way as rapidly as you can. In revising, test the unity, coherence, and emphasis of the paragraph or paragraphs. Copy in the notebook as Theme IX.

9. Exchange themes and criticise (1) form, (2) sentence structure, (3) punctuation, (4) spelling, (5) emphasis (as in Exercise 7).

10. Write Theme X on any subject you please.

11. Exchange notebooks and, as examiner of Theme X, answer these questions :

1. Is the theme interesting ? adequate ? to the point ?

2. Is the subject sufficiently limited ?

3. Can you suggest a more suitable title ?

4. Criticise as in Exercise 7.

12. Write as Theme XI an account of to-day's recitation in English. See that your report is (1) adequate and (2) to the point. Make it a valuable record to any pupil who is absent to-day, or to a pupil who may enter the school after to-day.

13. Exchange notebooks and, as examiner of Theme XI, answer the following questions :

1. Is it interesting ? Point out what you like best in the work.

2. Is it adequate ? Make a note of any topics which in your opinion should be included.

3. Is it to the point ? Make an *O* in the margin against any sentence which had better be omitted.

4. Can you suggest any improvements in (1) form, (2) sentence structure, (3) punctuation, (4) spelling, (5) unity, (6) coherence, or (7) emphasis ?

14. Write as Theme XII the substance of what you have learned about writing themes.

15. Write in your notebook at least twice a week for a fortnight. Bring your notebook to every English recitation, so that you can get and give help in finding subjects and in writing about them.

16. Discuss the emphasis of the following paragraph :

The mammy was the zealous, faithful, and efficient assistant of the mistress in all that pertained to the training of the children. Her authority was recognized in all that related to them directly or indirectly, second only to that of the mistress and master. She regulated them, disciplined them, having authority indeed in cases to administer correction. Her *régime* extended frequently through two generations, occasionally through three. From their infancy she was the careful and faithful nurse, the affection between her and the children she nursed being often more marked than that between her and her own children. She may have been harsh to the latter ; she was never anything but tender with the others. Her authority was, in a measure, recognized through life, for her devotion was unquestionable. The young masters and mistresses were her "children" long after they had children of their own. They embraced her, when they parted from her or met with her again after separation, with the same affection as when in childhood she "led them smiling into sleep." She was worthy of the affection. At all times she was their faithful ally, shielding them, excusing them, petting them, aiding them, yet holding them up to a certain high accountability. Her influence was always for good. She received, as she gave, an unqualified affection ; if she was a slave, she at least was not a servant, but was an honored member of the family, universally beloved, universally cared for — "the Mammy." — THOMAS NELSON PAGE, "The Old South."

17. Test the unity, coherence, and emphasis of the two paragraphs quoted in the following note ; and if they are imperfect, rewrite them.

NOTE. If the class makes such good progress that the teacher thinks best to call for more than two themes a week, you will have so much more material to which to apply the principles of composition as you criticise your own work and that of others. The criticisms you get from your classmates, supplemented by whatever suggestions the

teacher has time to give, should be very valuable. Whether your critics read your work, or you read it to them, they will look for the good features as well as for the faults; but by pointing out your most conspicuous faults they will do you a great service.

Remember that your world is full of subjects. Two boys have given the following suggestions about finding something on which to write:

1. In going to and from school I try to notice every little thing I see. When I get home at night I sum up what I have seen through the day and write it. If I am reading some book, I express my opinion on it. I think boys living in the country have an equal chance with the boys who live in the city, as they see more things which God created; for instance, the woods, birds, and animals.

2. I think that if a person keeps his eyes wide open and listens to all he hears, he is very sure of finding at least one subject to write about each day. For instance, Monday I saw a cab in a predicament; Tuesday I saw a train blocked by snow; Wednesday I wrote about my reading; Thursday I saw a freight car put on the track; Friday I saw a boy fall and hurt himself; Saturday I saw a woman have a narrow escape from being run over. It is like that. I come to school on a train and watch all around for incidents. Sometimes I ride home on the electric cars and have a good opportunity to see things. Everybody has time and must use it in some way.

If nothing of interest happens on your way to or from school, remember that you are always at liberty to write a secretary's report of a recitation. Remember, too, that the number of enjoyable books is legion—books on which you may write freely and fully, noting details that you like, judging the work as a whole, and making such comparisons and contrasts as naturally occur to you. In handling such materials be sure that you give your honest opinions with absolute frankness. Think for yourself; don't be a prig.

As for what goes on about you, whether the thoughts suggested by the call of a street hawker, or by the sound of a hurdy-gurdy under the window, are interesting or not, nobody else will have the same thoughts. Your notebook is to be a record of your experiences, your impressions, your opinions.

CHAPTER X

THE CORRECT SENTENCE

“It is not so much a merit to know English as it is a shame not to know it.”

Why is it that a boy enjoys taking a bicycle apart? Possibly one reason is that some day it may be convenient to know how the parts go together. Now a boy's sentences, like his bicycle, sometimes need repairs; and if he is to do his own repairing, he must know how the parts of the sentence go together. Should he have occasion to make bicycles, he would need to study with the utmost patience the construction of such machines. He is bound to make sentences, and the sensible way to learn how to make them is to see how the best writers have made them. The parts of which sentences are composed are words, — called the parts of speech, — phrases, and clauses.

53. The Parts of Speech. The parts of speech, eight in number, are the following:

Noun. A noun is a word used as a *name* of a person, place, or thing.

Pronoun. A pro-noun is a word which *stands for* a noun.¹

Adjective. An ad-jective is a word used to describe or limit a noun or pronoun — a description *added to* a noun or pronoun.

Verb. A verb is a word used to assert something of a person, place, or thing.

¹ Your teacher will explain how the etymology reveals the meaning of these words.

Adverb. An ad-verb is a word used to modify the meaning of a verb, an adjective, or another adverb.

Preposition. A pre-position is a word *placed before* a noun or pronoun to show the relation between it and some other word or words in the sentence.

Conjunction. A con-junction is a word used to *join* sentences or parts of sentences.

Interjection. An inter-jection is a word used to express surprise, anger, pleasure, or some other feeling or emotion. It is *thrown into the midst* of other words, but has little connection with them.

54. The Flexibility of Parts of Speech. In our study of the relation between words we must not forget that a word is sometimes one part of speech, sometimes another. For example, in the sentences that follow notice the part of speech of each word in italics.

1. We heard the *dinner* bell. (Noun used as adjective.)
2. The race is not always to the *swift*. (Adjective used as noun.)
3. In the expression "between you and me," *me* is the object of the preposition. (Pronoun used as noun.)
4. *Was* is not *is*. (Verbs used as nouns.)
5. *Less* usually refers to quantity in general; *fewer* to number.
6. *Walking* is good exercise. (Noun formed from verb.)
7. It is difficult *to understand* him. (Infinitive used as noun.)
8. He knows all the *ins* and *outs* of the business.

EXERCISES

1. Use the following words as (1) nouns and (2) verbs : breakfast, work, hope, fear.

2. Use the words *run, pull, flock, in, up, down*, and any others you please, to illustrate the principle that, in order to determine what part of speech a word is, we must know its relation to other words in the sentence.

NOUNS

55. Kinds of Nouns. A noun is either proper (*one's own* name, *Fred*) or common (a name common to a class of objects, *table*). Three varieties of common nouns deserve special mention :

collective nouns, — names of groups (school, class, family, group, company);

abstract nouns, — names of qualities, or attributes, *separated from* the objects that possess them (kindness, honesty, distance, truth); and

verbal nouns, — names of actions. They are formed from verbs (walking, seeing, to walk, to see).

56. Declension of Nouns. A word that undergoes a slight change of form in order to show a change in its meaning, or to enable it to be used with other words, is said to be *inflected*. Nouns are inflected to show differences in *number* and *case*. Such an inflection of a noun is called a *declension*.

57. Number. Nouns change their form in order to show whether they indicate one person or thing (*singular* number), or more than one (*plural* number). To this rule a few nouns are exceptions. In deciding whether to use one of these nouns as singular or as plural, we must go by the meaning.

Athletics, used to include several sports or exercises, is frequently plural. *Politics*, as the name of a profession, is singular. *Mathematics*, as the name of a science, is singular.

Some nouns, however, are always plural; for example, *assets*, *bellows*, *dregs*, *eaves*, *pincers*, *scissors*, *tidings*. (*News* is singular.)

In forming the plurals of proper names, we say the *Messrs. Johnson*, the *Misses Walker*.

The fundamental part of a compound word takes the plural ending; for example, *mothers-in-law*, *men-of-war*. Two *spoons full* calls attention to the spoons; two *spoonfuls*, to the measure.

Plurals of Foreign Nouns. There is a tendency to form the plurals of foreign nouns as if they were English. Most nouns that retain foreign plurals are from the Greek or the Latin. The following, which are confusing to persons who have not studied these languages, are worth remembering. Some of them have two plurals.

	<i>Singular</i>	<i>Plural</i>
1. nouns in <i>a</i>	alumna nebula	alumnae (feminine) nebulæ
2. nouns in <i>us</i>	alumnus fungus focus radius genius	alumni (masculine) fungi or funguses foci radii { geniuses (talented persons) genii (spirits)
3. nouns in <i>um</i>	datum stratum curriculum bacterium	data strata curricula bacteria
4. nouns in <i>is</i>	analysis basis crisis oasis parenthesis	analyses bases crises oases parentheses
5. nouns in <i>ex</i> or <i>ix</i>	appendix index	appendices or appendixes { indexes (in books) indices (in algebra)

EXERCISES

1. Compose sentences in which these words are used with verbs in the singular number: athletics, politics, mathematics, news.

2. Compose sentences in which these words are used with verbs in the plural number: assets, bellows, dregs, eaves, pincers, scissors, tidings.

58. Case. Case is the form of a noun (or pronoun) which shows its relation to other words in the sentence, — its construction. Nouns have the same form in the nominative and the objective case, but a different form for the possessive.

59. The Nominative Case. Nouns in the nominative case have several constructions:

1. The subject of a verb. (The *boat* moves.)
2. Predicate nominative. (It is a *box*.)
3. In apposition with another noun in the nominative case. (Bob, my *dog*, is coming.)
4. In direct address. (*Mary*, where are you?)
5. Nominative absolute. (*Dinner* being ready, we sat down.)

60. The Objective Case. Nouns in the objective case have several constructions:

1. The object of a verb. (He broke the *chimney*.)
2. The indirect object of a verb. (He gave the *dog* a lesson.)
3. The objective complement. (They chose him *president*.)
4. In apposition with another noun in the objective case. (He saw Edward, the *king* of England.)
5. The object of a preposition. (We go to *school*.)
6. The adverbial noun. (He walked a long *distance*.)

7. The subject of an infinitive. (He got the *boy* to go.)

61. The Possessive Case. The Anglo-Saxons had inflections which we lack. For example, the noun *man*, which they spelled *mann*, had the following case endings in the singular number :

<i>Nominative,</i>	<i>mann.</i>
<i>Genitive,</i>	<i>mannes.</i>
<i>Dative,</i>	<i>menn.</i>

Instead of writing the genitive, or possessive, *mannes*, we have long been in the habit of dropping the *e* and substituting an apostrophe. The point is that we are to think of the 's as a case ending that belongs to the nouns in the possessive case. Hence our best way is to write the entire word and then add the 's ; for example, *John's*, *Charles's*, *Dickens's*, *Burns's*.

If, however, it pleases the ear to drop the second *s*, we may do so. Many, although perhaps not the most careful writers, prefer *James's*, *Dickens's*, *Burns's*. All would agree, probably, in saying *for old acquaintance's sake*, *for conscience's sake*.

So much for the possessive singular. To form the possessive plural we add merely the apostrophe to the regular plural in *s* ; for example, *the boys' hats*, *the girls' drawings*. When, however, the plural does not end in *s*, we add 's : as, *sheep's*, *oxen's*.

We form the possessive case of a compound noun by adding the 's or the apostrophe at the end ; for example, *mother-in-law's*.

The same principle applies to groups of nouns ; for example, *Lincoln and Davis's goods*, *the New Hampshire Fire Insurance Company's record*, *Weeks and Potter's store*.

But it is often smoother to use *of*; for example, *the statement of the governor of Massachusetts*, rather than *the governor of Massachusetts' statement*.

This case denotes ownership, or possession, and is almost always used with reference to persons or animals. We say *the President's message*, but *the President of the United States*, not *the United States' President*. In connection with nouns that denote inanimate things, we use *of*.

NOTE. *Anybody else's vote* seems to have better authority than *anybody's else vote*. We often think of the adjective *else* as a part of the noun *anybody*. If, however, our ear prompts us to say *anybody's else* at the end of a clause or sentence, we should feel free to do so.

EXERCISES

1. Write the possessive case, singular and plural, of: man, sheep, deer, ox; the possessive case of: Holmes, Jones, man-of-war, James the First.

2. In the following instances tell whether you prefer the possessive case or the possessive phrase, and why:

The ocean's roar, the whistle of the engine, the woman's shriek, the bicycle's gear, Roosevelt's administration, the administration of the war department.

3. Point out the difference in meaning between the following. May any of them be interpreted in two ways?

- | | |
|---|--|
| 1. Taylor and Reed's goods. | Taylor's and Reed's goods. |
| 2. Washington's memory. | The memory of Washington. |
| 3. The governor's welcome. | The welcome of the governor. |
| 4. My friend's entertaining is always successful. | The entertaining of my friend is a pleasure to me. |

62. **Gender.** Gender is distinction of sex. The gender of a noun or pronoun denoting a male being is *masculine*;

that of a noun or pronoun denoting a female being, *feminine*; and that of a noun or pronoun denoting an inanimate object, *neuter* ("neither").

Some nouns, as *god, goddess, hero, heroine, host, hostess, master, mistress, priest, priestess, prince, princess*, change their form to show gender; but such nouns as *author, poet, doctor, editor*, and *instructor* answer for women as well as for men.

PRONOUNS

63. Antecedent. A pronoun must agree with its *antecedent*, the noun or pronoun that *goes before* it and for which it stands, in *person, number*, and *gender*. Its case depends upon the clause in which it stands.

John, whom you know well, is coming to-day.

Mary, who has such a fine voice, is due to-morrow.

We sometimes need to consider carefully which word is antecedent. For example, in the sentence, "This is one of the things that feed the night fears of the natives," there may be several things that feed the fears. *Things* is the antecedent. From the group of things that feed we consider one. Compare "He is one of the men who admire you." Change the order and you will see more clearly: "Of the men who admire you, he is one."

EXERCISES

1. Discuss the pronouns in the following sentences:

1. If one should make a collection of all the stories that he hears in the cars, he would soon have an entertaining book when he has the blues.

If one should put in a book all the stories that they hear in the cars, they would soon have an entertaining book when they have the blues.

2. If any one wishes to go with me, let him [them] say so at once.
3. I wish everybody would attend to — own affairs.
4. Neither of them knows [know] what he is talking about.
5. Every member of the class gives [give] his [their] opinion without hesitation.

2. Find or write sentences in which *every one*, *everybody*, and *man after man* (all singular, grammatically) are used as antecedents.

3. Discuss the following sentences :

1. A plant stood on the table which looked as if it needed water.
2. A plant which looked as if it needed water stood on the table.
3. A plant which stood on the table looked as if it needed water.
4. A tin can was tied to the dog's tail, which made a racket every time it struck the ground.
5. It is one of those fanciful tales that have their [has its] own little world.
6. Jessica is one of the few characters in literature who forsake their [forsakes her] Jewish faith.
7. He married one of those women who [always says] always say the right thing at the right time.

64. Ambiguity. Sometimes a careless use of pronouns leads to ambiguity or absurdity ; for example, "He told us he would see him in the afternoon if he thought best." We must make it absolutely clear to whom the pronoun refers.

EXERCISE

Discuss the pronouns in the following sentences :

1. Michael Banim survived his brother many years, but wrote nothing of value after his death.
2. They murder Cæsar and the people remain on their side until Antony wins them over by a wonderful speech at his funeral.

3. Brutus kills himself and Antony shows his generous nature by bringing out his good qualities as he lies dead.

4. His brother asked him to bring him his racket.

65. The Case of a Pronoun. It is sometimes difficult to determine the case of a pronoun, especially when a parenthetical expression follows a relative pronoun. A pupil wrote, "We should vote for the person whom we think is best fitted for the position," but clearly he should have said, (1) "who we think *is* best *fitted*," or (2) "whom we think best fitted." In (1) "who" is the subject of "is fitted." (2) is equivalent to "whom we think to be best fitted"; therefore "whom" is in the objective case, the subject of the infinitive "to be fitted." (So, "We think *him* to be fitted"; "I asked *him* to speak to me.") The pupil would have avoided the error had he put the parenthetical expression elsewhere in the sentence.

66. Possessives. It is to be noted that the possessive endings of pronouns are complete without the apostrophe; for example, *my, mine, our, ours, her, hers, its, their, theirs, whose*. We must not confuse *it's* (it is) with the pronoun *its*.

67. Pronouns in -self. Pronouns in *-self* are emphatic or reflexive. We say, "I prefer to attend to that myself," "Let him fight it out for himself," "Know thyself"; but we ought not to say, "Another girl and myself took a walk this afternoon." We never think of saying, "Myself took a walk."

VERBS

68. Conjugation of Verbs. No part of speech is more important than the verb. Like nouns and pronouns, verbs change their form in order to express different meanings, and in addition have the help of auxiliaries, such as *shall*,

may, can, etc. This inflection of a verb is called its *conjugation*. The declension of nouns includes changes in number and case; the conjugation of verbs includes changes in voice, mood, tense, person, and number.

69. Transitive and Intransitive Verbs. According to their use in a sentence, verbs are either transitive or intransitive. *Transitive* means *going over*. If the verb is transitive, the action *goes over* from the subject to a noun or pronoun called the *object*; for example, in "John *hit* the ball," the action *goes over* to the *ball*. If the verb is intransitive, there is nothing to *go over*; for example, "We started early," "Everybody laughed." Most verbs are sometimes transitive, sometimes intransitive; for example, "We began our journey early," "The day began pleasantly."

EXERCISES

1. Compose sentences in which each of the following verbs takes an object: write, run, strike, sing, blow, ring, break.

2. Compose sentences in which each of the foregoing verbs is used without an object.

70. Principal Parts. The *principal parts* of a verb are the *present* (first person, singular), the *past* (first person, singular), and the *past participle*,—the three parts of most importance. They may be remembered as the three which take the places of the blanks in the following sentences:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
I ——— now	I ——— yesterday	I have ———
I <i>write</i> now	I <i>wrote</i> yesterday	I have <i>written</i>

71. Voice. In the sentence "James kicked the football," the subject, "James," is *acting*, and the verb "kicked" is said to be in the *active* voice. James does the kicking. In the sentence "James was kicked by the horse," the subject, "James," is *acted upon*, and the verb "was kicked" is said to be in the *passive* voice. James receives the kicking. An intransitive verb (*sit, lie*), since its subject cannot be acted upon, has no passive voice. If the subject of a transitive verb is acting, the verb is said to be in the active voice; if the subject is acted upon, the verb is said to be in the passive voice. The passive voice of a verb is formed by adding the past participle to some form of the verb *be*.

EXERCISE

Show whether the verbs in the following sentences are active or passive:

1. She has assigned the lesson.
2. The lesson was assigned by her.
3. The secretary read the report.
4. The report was read by the secretary.

72. Mood. The different *manners* of expressing the thought of the verb are called *modes*, or *moods*.

1. John works. (A fact, — *indicative* mood.)
2. I wish John were working. (A wish, an unreality, not a fact, — *subjunctive* mood.)
3. Work. (A command, — *imperative* mood.)

The *indicative* mood asserts a fact, or something assumed to be a fact, or asks questions of fact.

We saw him.

Doubtless he is here.

Does he study hard?

The *subjunctive* mood presents doubtful or conditional assertions, or unrealities.

If you were to ask him, he would grant the request.

If he were here, we could see him.

The *imperative* mood expresses a command, an entreaty, or a wish.

Go!

Let us try.

73. Infinitives. Side by side with the moods there are three other verb forms to consider: *infinitives*, *participles*, and *gerunds*. A *finite* verb is "limited"; an *infinitive* is "unlimited." In *John walks* the action is limited to John, and to the present time; in *To walk is easy* the action is not limited to any subject or to any time. From this example it is clear that an infinitive is a form of a verb which is used partly like a verb, partly like a noun. The *to* which usually precedes it is not an essential part of it, but is its *sign*.

He wishes to go. (With sign.)

He will go. (Without sign.)

The infinitive has two tenses, the *present* and the *perfect*. The present tense shows that the action is incomplete at the time of the principal verb: as, "He wishes to eat"; "He wished to eat." The perfect tense shows that the action was complete at the time of the principal verb: as, "It is a pleasure to have finished it." On "tense" see section 76.

EXERCISE

Justify or correct the tenses of the following infinitives:

1. He was eager to have met Edith.
2. I am glad to have seen you.
3. He hoped to come early.

74. Participles. The participle is a form of a verb which is used partly like a verb, partly like an adjective, — a verbal adjective. In the sentence "The boy standing in the corner is Fred," *standing* is partly verb, partly adjective.

The *present participle* always ends in *-ing*; the *past participle* is one of the principal parts of a verb; the *perfect participle* is *having* joined with a past participle, as *having studied, having eaten*.

The wise writer is exceedingly careful about his participles. Confusion, and sometimes absurdity, results from failure to construct the sentence so that it shows clearly just what word the participle modifies.

EXERCISES

1. Discuss the following sentences :

While I was coming to school this morning, a woman entered the car at K Street.	While coming to school this morning, a woman entered the car at K Street.
---	---

NOTE. The writer does not mean that the woman was on her way to school.

2. Discuss the following sentences :

1. Last Sunday, while walking down Bates Street, a large crowd had gathered on the bridge.

2. While crossing a street the other day, a car stopped in front of me.

3. While standing in my yard, a strange dog strolled in.

4. After taking our seats, the secretary read the report.

3. See whether you can find in your writing any participles which do not clearly modify some noun or pronoun. If you cannot, read to the class five of your sentences which contain participles.

75. Gerunds. Ending in *-ing* like the present participle, — but not to be confused with it, — is the *gerund*, which is partly verb, partly noun. It is sometimes called the *verbal noun in -ing*.

Seeing us, the dog ran away. (Participle.)

Seeing is *believing*. (Gerunds.)

The noun or pronoun which precedes the gerund must be in the possessive case,

John's jumping was heartily applauded.

Your playing is good.

EXERCISES

1. In each of the following sentences what part of speech is the word ending in *-ing*? What is the meaning of each sentence?

1. I wish to see them painting.
2. I wish to see their painting.
3. I heard them singing.
4. I know about their singing.
5. The recitation opened by his reading from Webster.

2. Write five sentences containing verbal nouns.

3. Point out the verbal nouns and the verbal adjectives in the following sentences :

1. The brook running through the meadow is clear.
2. Which do you prefer, running or playing tennis?
3. He is a rolling stone.

76. Tense. A verb has different forms to point out the time of action. These forms are called *tenses* ("times").

I *see* you. (Present tense, marking present action.)

I *saw* you. (Past tense, or preterit, marking past action.)

I *shall see* you. (Future tense, marking future action.)

In order to show the completeness of an action at the time of speaking, we use *perfect* tenses.

Now I *have caught* you. (Present perfect, *or* perfect, marking action completed at the present time.)

We spoke to him after he *had spoken* to us. (Past perfect, *or* pluperfect, marking action completed in past time.)

We *shall have climbed* the mountain before you reach the spring. (Future perfect, marking action that will be completed in future time.)

Of the six tense forms only two are simple, the *present* and the *past*. The others are combinations of the auxiliary verbs (*will, shall, have, be, or do*) with parts of the verb called infinitives and participles.

77. The Future Tense — Shall and Will. The future tense is a combination of the auxiliary verb *shall* or *will* with the infinitive without *to*. It is worth while to note carefully the exact meanings of *shall* and *will*.

1. *In Independent Statements.* *Shall*, which comes from the old infinitive *sculan*, meaning *to owe*, now denotes *what is to happen*. Hence the meaning of *I shall* is *I am destined to, I am going to*.

If, without expressing his own determination, a person tells what you are going to do, or what some one else is going to do, the speaker uses *will*. He does not profess to control any one's future but his own.

These forms, then, express the simple future :

I shall.

You will.

He will.

We shall.

You will.

They will.

Will has different shades of meaning. *I will* means (1) *I am willing*, (2) *I wish*, (3) *I am determined*, so strong is

my wish. Again, I may declare my will or determination in a *promise* or a *threat*. If in a position to control your will, to determine your conduct, I may say what you *shall* do, *are destined* to do. If I can control the will or conduct of my neighbor, I may tell him what he *shall* do, *is destined* to do. A general term which includes all these shades of meaning is *volition*.

These forms express volition :

I will.	We will.
You shall.	You shall.
He shall.	They shall.

Examples for discussion :

1. I shall go to school to-morrow if I am able. (It is not a question of will, but of what is to happen — of simple futurity.) So, "I shall study till nine o'clock."
2. You will doubtless meet my father.
3. He will return to-night.
4. We shall leave in the morning.
5. They will be at the station.
6. I will see him to-morrow if I can. ("It is my wish," or the sentence may imply promise.)
7. I will second any motion you choose to make. (It may mean merely "I am willing to," or it may imply promise.)
8. I will not stay another minute. (Determination.)
9. You shall start at once; I am bound you shall. ("I have both the determination and the authority necessary to start you," is the implication.) Compare the meaning of "You will start at once."
10. He shall go with you. (Just like "You shall start at once.")
11. We will join your party if you have room for us. ("We are willing.")
12. We will go, room or no room. ("We are determined.")
13. We will meet you at one o'clock. (Promise.)
14. You shall all go. (Promise or determination or threat.)

15. You shall go this minute. (Determination or promise.)
16. My boys shall be prompt. (Determination or promise.)

2. *In Questions.* In asking a question we should use the same auxiliary that is expected in the answer. *Shall* is naturally the word in the first person. We should not ask, "Will I run?" *Will* is correct, however, when the verb is, as it were, quoted from a preceding statement; for example, "Will you meet me?" "Why, what a question! *Will* I? Of course I will."

In the second person *shall* is the proper auxiliary to express futurity: as, "Shall you vote for Henry?" *Will* denotes volition.

Examples for discussion :

- | | |
|--|---------------------------------|
| 1. Shall I speak? | I shall (not). |
| 2. Shall you read? | I shall (not). (Simple future.) |
| 3. Shall he obey? | He shall (not). |
| 4. Will you listen? | I will (not). |
| 5. Will he obey? | He will (not). |
| 6. Shall I help you? | |
| 7. Will he go to-day? | |
| 8. Shall we read "The Merchant of Venice" aloud? | |
| 9. Will they care to listen? | |

3. *Should and Would.* In general, we use *should* and *would* as we use their present tenses, *shall* and *will*. For example, James says, "*Will* John come?" So we say, "James asked if John *would* come."

Study the following :

- | | |
|---|--|
| 1. Will he care to see me if he comes? | Do you think he would care to see me if he came? |
| 2. He sees that I shall go. (I am going.) | He saw that I should go. |
| 3. He sees that I will go. (I wish or am determined to go.) | He saw that I would go. |

We should take pains not to use *will* for *shall* or *would* for *should*, as they are used in the following sentences :

1. I will be drowned ; nobody shall help me.
2. I was obliged to stop playing baseball or I would have ruined myself, as I played so much.

NOTE 1. *Should* sometimes keeps its original meaning, "ought" : as, "We *should* do right."

NOTE 2. *Would* sometimes expresses habitual action : as, "We *would* talk by the hour."

4. *In Indirect Discourse.* In a dependent clause of indirect discourse, when the subject is the same as that of the principal clause, we use the auxiliary which we should use in direct discourse.

Direct

Indirect

- | | |
|---|------------------------------------|
| 1. I will read "Ivanhoe." (I am willing, or I promise.) | He says he will read "Ivanhoe." |
| 2. I shall read "Ivanhoe." (I am going to.) | He says he shall read "Ivanhoe." |
| 3. I shall be beaten. | You fear that you shall be beaten. |

In all other cases of indirect discourse we use the same auxiliary in dependent clauses that we use in independent sentences.

Direct

Indirect

- | | |
|-----------------------|---------------------------------|
| 1. John will come. | Henry says that John will come. |
| 2. We shall be happy. | They say we shall be happy. |

5. *In Conditional Clauses.* In conditional clauses we use *shall* or *should* in all persons to express simple futurity ; *will* or *would* in all persons to express volition. In the

conclusions to the conditions we use the same auxiliary that we use in independent sentences.

1. If I should do it, he would not thank me.
2. If you should ask him, you would get his honest opinion.
3. If he should come, we should be glad to see him.
4. If you will join us, we will give you a cordial welcome.

EXERCISES

1. Explain *shall* or *will* in the following sentences :

1. Thou shalt not steal.
2. It shall rain.
3. He fears he shall not meet you in London.
4. They know they shall win the prize.
5. Will I eat my dinner?
6. Into what room should I go?
7. Should you help him if you were in my place?
8. Would you help him if you could?
9. Should he be elected?
10. Would John come if I should invite him?
11. He said he should be here by noon.
12. He said he would be here.
13. He said his parents would be here by noon.
14. He said his parents should be here.
15. There is a rumor about that a strong force will come down from Crown Point and we shall be attacked.
16. You shall hear from point to point how we are faring.
17. Rise and go forth, for the law of the Lord is upon thee, and no man can hinder that thou doest. Thou shalt look upon the sun and shalt delight in him ; and again thou shalt look and the light of the air shall be as darkness. Thou shalt boast in thy strength and in thine armor that there is none like thee, and again thou shalt cast thy glory from thee and say, "This also is vanity." The king delighteth in thee, and thou shalt stand before the queen in armor of gold and in fine raiment ; and the end is

near, for the hand of the Lord is upon thee. If the Lord will work great things by thee, what is that to me? . . .

Go forth and do thy part, for thou art in the hand of the Lord, and some things thou wilt do shall be good, and some things evil. . . . But because there is some good in thee, it shall endure, and thy name also, for generations; and though the evil that besetteth thee shall undo thee, yet at last thy soul shall live.

F. MARION CRAWFORD, "Zoroaster."

2. Write a theme on the subject My Ambitions.

78. Person and Number. In highly inflected languages like Latin and Greek the verb changes its form to agree with its subject in person and number, as the verb *be* does:

I am.

You are (thou art).

He is.

I was.

You were.

He was.

But in English, with two or three exceptions, the only change in form for person and number in common use is -s in the third person singular.

We should always be especially careful to have the verb agree with the subject when other words come between them; for example,

Every one of us knows this to be true.

EXERCISE

Point out the subject and the proper form of the predicate in the following sentences:

1. Since his death the popularity of his books [have? has?] greatly decreased.
2. The way of transgressors [is? are?] hard.
3. His collection of words [are? is?] very good.

4. Each of the boys [are? is?] ready.
5. A superior tone of education, manners, and habits [prevails? prevail?]
6. One of the most important of this sort of colonies [is? are?] our own.
7. The *principle* of free governments [adheres? adhere?] to the American soil.
8. The temporary absence of worldly scenes and employments [produce? produces?] a state of mind peculiarly fitted to receive new and vivid impressions.
9. The vast space of waters that [separates? separate?] the hemispheres [is? are?] like a blank page in existence.

79. Conjugation. The changes in voice, mood, tense, person, and number which constitute the conjugation of verbs we should remember from our previous study of grammar. To those who do not remember clearly the usual arrangement of the forms the following partial conjugation may be useful:

THE VERB "GIVE"

ACTIVE VOICE, INDICATIVE MOOD

Present Tense

I give (do give, am giving).	We give (do give, are giving).
You give.	You give.
He gives.	They give.

Past Tense

I gave (did give, was giving).	We gave.
You gave.	You gave.
He gave.	They gave.

Future Tense

I shall give (be giving).	We shall give.
You will give.	You will give.
He will give.	They will give.

Perfect Tense

I have given (been giving).	We have given.
You have given.	You have given.
He has given.	They have given.

Pluperfect Tense

I had given (been giving).	We had given.
You had given.	You had given.
He had given.	They had given.

Future Perfect Tense

I shall have given (been giving).	We shall have given.
You will have given.	You will have given.
He will have given.	They will have given.

EXERCISE

Recite synopses of *give* in both the active and the passive voice, taking each person in turn and each number.

80. Strong Verbs. The so-called *strong* verbs, which form the past tense by changing the vowel of the present, need special attention. *Weak* verbs, which form the past tense by adding *-ed*, *-d*, or *-t* to the present, give us little trouble. The following list contains several strong verbs that are often ill treated.

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
awake	awoke, awaked	awaked
bear	bore	borne (carried) born (brought into the world)
beat	beat	beaten
begin	began	begun
beseech	besought	besought
bid (command, or "bid good-by," etc.)	bade (<i>ă</i> as in <i>at</i>)	bidden
bid (at auction)	bid	bid
break	broke	broken

bring	brought	brought
burst	burst	burst
choose	chose	chosen
come	came	come
dive	dived, dove	dived
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fly	flew	flown
forbid	forbade	forbidden
forget	forgot	forgotten
freeze	froze	frozen
get	got	got
go	went	gone
lay	laid	laid
lead	led	led
lie (to recline)	lay	lain
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
shake	shook	shaken
shoe	shod	shod
show	showed	shown
shrink	shrank	shrunk
sing	sang	sung
sit	sat	sat
slay	slew	slain
speak	spoke	spoken
spring	sprang	sprung
steal	stole	stolen
strive	strove	striven
take	took	taken
tear	tore	torn
throw	threw	thrown
write	wrote	written

EXERCISE

Study the principal parts of every one of these verbs until you know them thoroughly and can use them mechanically. Be prepared to write as well as to recite them.

ADJECTIVES AND ADVERBS

81. Adjectives. *This* and *That*. Although most adjectives change their form only in comparison, *this* (plural, *these*) and *that* (plural, *those*) are inflected for number. We must therefore take pains to use the singular forms with the collective nouns *kind*, *class*, and *sort*, which are grammatically singular. For example,

1. Do you like *this* kind of apples?
2. I prefer *that* kind of pens.
3. We all enjoy *that* sort of man.

82. Articles. Articles limit nouns as really as do other adjectives, and it is important to remember that the omission or addition of one of these little words will change the meaning.

"I know a poet and novelist" means that the same man is both poet and novelist. "I know a poet and a novelist" means that I know two men, the one a poet and the other a novelist.

EXERCISE

Explain the following :

1. The red and white flag.
2. The red and white flags.
3. The red and the white flags.
4. The red, white, and blue flags.
5. The red, the white, and the blue flags.

6. The red and white, and the blue flags.
7. The red, and the white and blue flags.
8. I saw a black and a white boy.
9. I saw a black and white boy.

83. Adjective or Adverb. Sometimes you may be uncertain whether you need an adjective or an adverb. If you are describing the subject, use an adjective; if you are modifying the verb, use an adverb. In "He looks happy" and "He is happy" the adjective goes with the subject. In "He speaks happily" we learn about his manner of speaking. In general, use an adjective whenever you can substitute some form of *be* for the verb; in other cases use an adverb.

First is both adjective and adverb. Avoid *firstly*.

Most is sometimes carelessly used for *almost*, which is an adverb.

EXERCISE

Discuss these examples :

1. The sun shines hot. 2. She flushed hotly. 3. The moon shines bright. 4. The flowers smell sweet. 5. She smiled so sweetly that Mary soon forgave her. 6. We reached home safe (safely). 7. He fell unconscious (unconsciously). 8. I found my opponent quick (quickly). 9. My pictures came out fine and the first sunny day I shall print some. 10. The father looked gravely at the son. 11. The boy looked grave. 12. Our fathers came here to enjoy their religion free and unmolested. 13. He is almost ready. 14. Most children are happy. 15. Almost all children are happy.

PREPOSITIONS

84. The Proper Preposition. Although prepositions do not change their form, it is important to choose the preposition required in any given instance.

There are special prepositions that go with certain words. For example, we should say *different from* (not *different than*). "His hat is better than mine and *different from* yours."

EXERCISES

1. Compose sentences to illustrate the meaning of the following prepositions :

beside (by the side of), besides (in addition to).

between (when the reference is to two objects), among (when the reference is to more than two objects).

in, into. (*Into* implies motion or direction inward. Compare "He is walking *in* the room" and "He is walking *into* the room.")

2. Compose sentences for the sake of using correctly each of the following expressions :

agree with (a person)

agree to (a proposal)

confide in (= trust in)

confide to (= intrust to)

conform to

correspond to or with (a thing)

correspond with (a person)

differ from (a person or thing)

differ from or with (in opinion)

different from

need of

part from or with

taste of (food)

taste for (art)

CONJUNCTIONS

Like prepositions, conjunctions do not change their form, but they are sometimes used incorrectly. They are either *coördinate* or *subordinate*.

85. Coördinate Conjunctions. Coördinate conjunctions connect parts of a sentence that have the same "order," or rank: as, "He is bright *and* he knows it." They take the same construction after them as before them. The simple coördinate conjunctions are *and*, *but*, and *or*.

1. This is the man who came yesterday and who says he knows you. (*And* connects dependent clauses.)

2. He read some rules concerning pronouns and which were to be looked over carefully for the next lesson. (An incorrect sentence: an attempt to make *and* connect a phrase with a dependent clause.)

Certain coördinate conjunctions go in pairs: not only — but also (but); not merely — but; both — and; as well — as; either — or; neither — nor.

Their position should show at once what words they compare or contrast.

1. Not only is he trying, but he is succeeding.

2. I am eager to own *not only* "The Pathfinder" and "The Spy" *but also* "Rob Roy" and "Quentin Durward."

3. I am eager *not only* to own those books *but also* to read them.

4. They recognized *neither* the horse *nor* the carriage.

EXERCISES

1. Write sentences in which you let each of the simple coördinate conjunctions connect (1) independent clauses, (2) dependent clauses, (3) phrases.

2. Write sentences in which you use each of the foregoing pairs of conjunctions.

86. Subordinate Conjunctions. *Subordinate* conjunctions introduce subordinate clauses: as, "We knew *that* he was a sailor"; "If you prefer, I will remain."

Like must not be used as an equivalent for the subordinate conjunction *as*. Say "He walks *as* Fred does," not "He walks *like* Fred does." When the verb is not expressed, as in "He walks *like* Fred," *like* is correct; in this case it has the force of a preposition.

Nor should *like* be used for *as if* in such a sentence as "He looked *as if* he were angry." Never say, "He looked *like* he was angry."

PHRASES AND CLAUSES

87. Phrases. A group of connected words is often used as a single part of speech. If such a group is without a subject and a predicate, it is called a *phrase*. Phrases are used as nouns, adjectives, or adverbs.

Noun phrases are frequently infinitive phrases.

To err is human. (Subject.)

He likes *to read* Scott. (Object.)

They urged us *to join* the party.

Adjective phrases may be prepositional, participial, or infinitive phrases.

I know the captain *of the eleven*.

We saw John *resting in the shade*.

Have you patience *to wait*?

Adverbial phrases are frequently prepositional.

He is *in the house*.

They went *at once*.

88. Clauses. A *clause* is a group of words which contains a subject and a predicate. If a clause cannot stand by itself as a complete sentence, — in other words, if it is

used as a single part of speech, — it is said to be *dependent*; other clauses are *independent*.

	<i>I do not doubt</i> (Independent or principal clause.)	<i>that you are honest.</i> (Dependent or subordinate clause, used as a noun; equivalent to <i>your honesty</i> .)
	<i>We stood up</i> and (Independent clause.)	<i>they took our seats.</i> (Independent clause.)
Noun clauses	<i>That he is able</i> (Subject, equivalent to <i>his ability</i> .)	is well known.
	Do you know	<i>who he is?</i> (Object, equivalent to <i>him</i> .)
	This is	<i>where I live.</i> (Predicate nominative, equivalent to <i>my home</i> .)
	The report <i>that he is coming</i> (In apposition with the subject.)	surprises me.
	I do not believe the report	<i>that he is coming.</i> (In apposition with the object.)
Adjective clauses	There is a horse <i>that is kind.</i>	(Equivalent to <i>kind</i> .)
	My brother, <i>who is older than I,</i> knows him better.	(Equivalent to <i>older</i> .)
Adverbial clauses	I shall study <i>when you study.</i>	(Time.)
	<i>where you study.</i>	(Place.)
	<i>if you study.</i>	(Condition.)
	<i>because you study.</i>	(Cause.)
	<i>as you study.</i>	(Manner.)
	I shall go <i>in order that you may study.</i>	(Purpose.)
	I shall study <i>as hard as you do.</i>	(Degree.)
	I shall study <i>although you do not.</i>	(Concession.)
	He has studied birds <i>so much that he knows something about them.</i>	(Result.)

89. Analysis. In analyzing a simple sentence we separate it in this way :

*Subject and
modifiers*

*Predicate and
modifiers*

*Object and
modifiers*

Modifiers of the subject are adjectives, adjective phrases, or adjective clauses. Modifiers of the predicate are adverbs, adverb phrases, or adverb clauses. Modifiers of the object are adjectives, adjective phrases, or adjective clauses.

If the sentence is complex, separate the main from the subordinate clause and analyze each in turn. Be ready to tell the relation between the main and the subordinate clause.

Separate a compound sentence into its clauses, and analyze each as you would a simple sentence.

Let us arrange the following sentences so that the eye can see instantly the relation of the parts.

On a soft sunny morning in the genial month of May I made an excursion to Windsor Castle. It is a place full of storied and poetical associations.

*Subject
and
modifiers*

*Predicate
and
modifiers*

*Object
and
modifiers*

*Predicate
nominative or
predicate
adjective*

I

made

an excursion

on a soft summer morning
in the genial month of May
to Windsor Castle

It

is

a

place (predicate
nominative) full
of storied and
poetical associa-
tions

EXERCISES

1. Analyze the following sentences :

1. The black cow is in the pasture near the road.
2. We will all go with you if you are willing.
3. We know whom you mean.
4. I said, "Dick, you are right."
5. When they learned that it was I, they were very happy.
6. They were surprised to find it was I.
7. Man can neither drink steam nor eat stone.

2. Analyze the following sentences :

1. John Gilpin was a citizen
Of credit and renown.
2. Tell me not in mournful numbers
Life is but an empty dream.
3. The very external aspect of the proud old pile is enough to inspire high thought.
4. It rears its irregular walls and massive towers, like a mural crown, round the brow of a lofty ridge, waves its royal banner in the clouds, and looks down, with a lordly air, upon the surrounding world.
5. It was upon a delicious summer morning, before the sun had assumed its scorching power, and while the dews yet cooled and perfumed the air, that a youth, coming from the northeastward, approached the ford of a small river, or rather a large brook, tributary to the Cher, near to the royal Castle of Plessisles-Tours, whose dark and multiplied battlements rose in the background over the extensive forest with which they were surrounded.
6. On the bank of the above-mentioned brook, opposite to that which the traveler was approaching, two men, who appeared in deep conversation, seemed, from time to time, to watch his motions ; for, as their station was much more elevated, they could remark him at considerable distance.

We should practise analyzing sentences until we can do it easily. In reading, ability to analyze will help us understand a puzzling sentence ; in revising our writing, this ability will help us manage a sentence that seems awkward or untractable. A thorough knowledge of sentence structure will mean that as we talk and write, words will slip into their proper places.

CHAPTER XI

THE EFFECTIVE SENTENCE

90. Unity in the Sentence. We have seen that the ideal paragraph is a unit, and the very definition of a sentence shows that the sentence, too, should be a unit. One of the hardest things for many young writers to learn is to stop when they have finished this sentence unit. Like fluent but careless letter writers, they ramble on from one subject to another without a period. Sometimes this dividing paragraphs into sentences is a very simple matter; at other times it is somewhat puzzling.

91. Value of Simple and Complex Sentences. You remember from your study of grammar that a simple sentence consists of a single statement, command, question, or exclamation. Such a sentence seldom lacks unity. If your sentence is complex, — that is to say, if it consists of one main clause and one or more subordinate clauses, — you have a good chance to put the important statement in a prominent position; but if your sentence is compound, — if it consists of two or more clauses of equal rank, — you will need to give especial attention to unity. A sentence may include two or more separate thoughts provided they merge in one greater thought. Several such thoughts may form a series or may constitute a group of details in a single picture. For example:

1. The smith, with the horse's heel in his lap, pauses as the vehicle whirls by; the cyclops round the anvil suspend their

ringing hammers, and suffer the iron to grow cool; and the sooty specter in brown paper cap, laboring at the bellows, leans on the handle for a moment and permits the asthmatic engine to heave a long-drawn sigh, while he glares through the mirky smoke and sulphurous gleams of the smithy.

2. At this point I cannot keep out of mind the story of the preacher who divided his discourse into three heads. He declared it to be his intention, under his first head, to speak of some things that he knew all about, and of which his congregation knew nothing; under his second head, he proposed to deal with matters that both he and his hearers fully understood; and under the third head, he promised to discuss topics concerning which neither he nor they had any knowledge.

It is a good habit, however, in revising your work to see whether you cannot improve sentences by making compound sentences either simple or complex.

EXERCISES

1. Make each of the following sentences either simple or complex. Emphasize the main thought. When it seems best, substitute a phrase for a clause.

1. I called this morning before school and he was still asleep.
2. He rounded the corner and recognized his old master.
3. The bell rang and the room became quiet.
4. We went into the kitchen and found Fred putting up the luncheon.
5. Night came on and we hurried out of the wood.
6. We reached the mooring about five o'clock and we took the party ashore in the tender.
7. We returned to the boat and cleaned her deck and sides and then went ashore.
8. I was skating on Jamaica Pond a few nights ago and saw a novel way of gliding over the ice.

2. Find in your writing three compound sentences. Turn them into complex sentences by using subordinate clauses, and point out any improvement or lack of improvement.

92. Uniform Construction. If possible, keep the construction of a sentence uniform. One way to do this is to keep the same subject and the same voice throughout the sentence. For example:

Change of Construction

1. I looked down on the river and twenty small boys *could be seen* swimming merrily about.

Uniform Construction

2. I looked down on the river and *could see* twenty small boys swimming merrily about.

As we read 1, we may naturally inquire, "By whom could the boys be seen?"

EXERCISES

1. Improve these sentences:

1. As we looked eagerly toward the opening in the wood, the familiar face of our favorite horse was seen.

2. Many people take great pleasure in photography and in taking long drives, and even reading is often enjoyed by people.

2. Examine ten pages of your own work to see whether you have any similar changes in the construction. Write your report.

3. (1) In sentences to send to pupils in another high school, write what you consider the most important thing to say about each of five of the following subjects: "The Vision of Sir Launfal," "The Rime of the Ancient Mariner," Rebecca (in "Ivanhoe"), Locksley, "Treasure Island,"

"The Pilgrim's Progress," Abraham Lincoln's Boyhood, Napoleon, England and America, International Peace, Our School Paper, The Good Effects of War, Our Literary Society, Extempore Speaking. (2) Examine each sentence carefully to see whether it is a unit. If there is any doubt about the unity of a sentence, rewrite. See that the construction is uniform.

93. Long or Short Sentences. If you indulge in a long sentence, be sure that you keep it well in hand. The longer you allow a sentence to run, the greater is the danger that it will run away with you. A short sentence is easier to manage, and is more likely to be a unit.

EXERCISES

1. Turn this runaway compound sentence into two complex sentences :

When school began we made new acquaintances, but "our friend in need" became a chum to me, but he was rather old for my brother who made friends for himself among the members of his class.

2. Copy from your writing five of the longest sentences you can find, and rewrite any into which you have crowded ideas which have no close connection.

Occasionally short sentences need to be combined. A glance shows that for the following material one sentence is better than three :

On my way home I saw two wagons broken down : one had the rear axle broken ; the other had the shafts broken.

On my way home I saw two wagons broken down. One had the rear axle broken. The other had the shafts broken.

EXERCISE

See whether, in the last piece of writing you have done, there are any such scrappy sentences as these. What suggestions might help the pupil who wrote them?

The lady Rowena was tall and had a fair complexion. Her eyes were blue. She loved to wear rich clothes. She was well built and of a noble family. She had a fine set of teeth. She had no parents and was under the care of Cedric.

94. Ways of Securing Unity. It will be helpful to keep in mind these ways of securing unity:

1. A sentence is likely to be a unit if it is simple or complex rather than compound.

2. We need to give special attention to a compound sentence in order to keep out ideas which are not closely connected.

3. We should keep the construction of the sentence uniform.

4. A short sentence is more likely to be a unit than a long sentence.

95. Coherence in the Sentence. Clear thinking leads to clear writing. If we think of one thing at a time, we shall naturally write of one thing at a time; but even then it is not always easy to express the thought so that it plainly forms a whole. This means that the exact relation which any part of the sentence bears to any other part must be evident. As all the sentences in a paragraph should cling together, so should all the words in a sentence cling together; words closely connected in meaning should be closely connected in position, and there should be no doubt about the relation of the words to one another.

96. Ways of securing Coherence. We should keep in mind these ways of securing coherence:

1. In general, put together words that belong together. Try to place every word, phrase, or clause close to the word or words it modifies.

1. I asked before breakfast where you were. (*Before breakfast* modifies *asked*.)

2. I asked where you were before breakfast. (*Before breakfast* modifies *were*.)

3. School began only yesterday. (*Only* modifies *yesterday*.)

4. Only one of us can go. (*Only* modifies *one*.)

NOTE. A good rule is to place *only* just before or just after the word or words it limits. Words that need similar attention are *also* and *even*.

For the position of *not only*—*but also* and other pairs of coördinate conjunctions, see section 85.

2. In particular, see that the relation of the participle to the noun or pronoun it modifies is unmistakable. See section 74, and note the following examples:

1. Looking backward, the mistake seems inexcusable. (Obviously the mistake cannot look backward. We may say, "As we look backward," or "As one looks backward," etc.)

2. Although not a boy, "Horatius" interests me. (The writer meant, "Although I am not a boy.")

3. Be equally careful to see that the relation between a pronoun and its antecedent is clear. See sections 64–65.

EXERCISES

1. Explain the meaning of each of the following sentences

1. He came *only* yesterday.

2. *Only* you need study to-day.

3. You *only* need study to-day.

4. You need study *only* to-day.
5. You need study to-day *only*.
6. You need *only* study to-day.

2. Compose four sentences to show the proper use of *only*, *also*, and *even*.

3. Subject the following sentences to your keenest criticism. Remembering that to criticise means "to judge," be just as eager to see the good as to find fault. Discuss thoroughly the meaning of each sentence as it stands. Whenever you think the meaning should be clearer, or the expression different, suggest changes.

1. The value of the property has been reduced to a vast extent.
2. Do you receive *The Outlook* I send you regularly?
3. So he had to leave the hills among which he grew up for a time.
4. I shall keep the last horse I bought for my own use.
5. He was elected by a majority of only one.
6. He does not live ; he only exists.
7. I shall speak only a few minutes.
8. There are prizes for the three first pupils in the class.
9. Others appreciate the book as well as the author.
10. Others, as well as the author, appreciate the book.
11. He not only saw you and me but all the others in the party.
12. I can only come during my vacation.
13. He not only brought bread but berries.
14. He not only read the book but learned much of it by heart.
15. Not to overrate him I only mentioned a few of his characteristics.
16. His efforts at all events were praiseworthy.
17. If Eliot is not the best captain, he is the best pitcher at least that ever played on our campus.

18. The charge he brings against me I shall neither try to answer nor deny.

19. Most of my friends like athletics like myself, and we spend most of our time playing baseball, football, hockey, or other games.

20. Either you must work hard or fall behind.

21. He was also fond of Jim Hawkins, which always shows there is some good in a person if he is fond of children.

22. Jim Hawkins, also a leading character in "Treasure Island," was unlike the other person whom we have written of in many respects.

23. We are to make a list of words from the rest of Act I of the play which need explaining.

24. It not only educates the mind but the hand also.

25. I either go to see a professional game or play in a game myself on the common.

26. A few boys and I, every Saturday, would go out early in the morning and stay out all day.

97. Life in the Sentence. Unity and coherence are matters for us to consider carefully as we revise our work. While writing we should not think of them, but should try to express ourselves simply and clearly. If we are energetic ourselves, we shall probably put life into our sentences.

The active voice makes our sentences move easily and rapidly. The passive voice, although indispensable, is sometimes clumsy and sluggish. These two versions show the value of the active voice:

1. Engines were arriving every minute; firemen were laying hose, putting up ladders, and pouring water into the fire.

2. Engines were arriving every minute, lines of hose were being laid, ladders were being put up, and water was being poured into the fire.

One who reads only the second version is tempted to ask who did all the work.

EXERCISES

1. Find in your own work clumsy examples of the passive voice, and note the improvement made by changing them to the active voice.

2. In the following extract point out all expressions that have life :

The sun had risen higher while they talked, and his rays were growing hot in the clear air. The mist had lifted from the city below, and all the streets and open places were alive with noisy buyers and sellers, whose loud talking and disputing came up in a continuous hum to the palace on the hill, like the drone of a swarm of bees.

3. Make a careful study of the sentences in the following paragraph. Read them aloud. Point out all expressions that have life.

RIKKI-TIKKI

Rikki-tikki was bounding all around Nagaina, keeping just out of reach of her stroke, his little eyes like hot coals. Nagaina gathered herself together, and flung out at him. Rikki-tikki jumped up and backward. Again and again she struck, and each time her head came with a whack on the matting of the veranda and she gathered herself together like a watch-spring. Then Rikki-tikki danced in a circle to get behind her, and Nagaina spun round to keep her head to his head, so that the rustle of her tail on the matting sounded like dry leaves blown along by the wind.

He had forgotten the egg. It still lay on the veranda, and Nagaina came nearer and nearer to it, till at last, while Rikki-tikki was drawing breath, she caught it in her mouth, turned to the veranda steps, and flew like an arrow down the path, with Rikki-tikki behind her. When the cobra runs for her life, she goes like a whiplash flicked across a horse's neck.—KIPLING, "Rikki-Tikki-Tavi" in "The Jungle Book."

4. Write a paragraph in order to give a picture of the grace and agility of a squirrel, or, if you prefer, of some other animal.

5. After reading carefully a full account of the appearance of some person, describe the person in your own words. You may use as many of the words of the book as you remember, but you are not to refer to it while writing.

6. In a similar way write an account of the appearance of some character in a story. Make your picture as lifelike as possible.

By this time every one must see that it is important in the treatment of any subject (1) to limit the subject ; (2) to deal separately with each division of the subject, — each topic ; and (3) in developing a topic to say only one thing at a time.

In saying this one thing we should try to think so clearly that the words will fit together properly. If we fail to secure the best order, however, we should recast the sentence until we are confident that the relations of the words to one another will be readily understood. At the same time let us make it easy for the reader to distinguish the main thought from subordinate thoughts.

Sentences must not seem studied. Just because you do not always know precisely how you are to express what you wish to say, it is not wise to stop and wonder whether you can express it at all. As soon as your thought comes, begin to write. Begin as naturally as you can — with the subject of the sentence, with the expression that will emphasize the main thought, or with whatever will best connect the sentence with what goes before. Do not worry

about the middle or the end. With your goal clearly in mind, press steadily toward it. A good beginning and perseverance ought to bring a good ending. Above all, think vigorously and write rapidly, so that your sentences may have smoothness and life.

CHAPTER XII

THE EXACT WORD

"The learner does not want to be made a receptacle of other men's words and thoughts, but to be made a thinker of thoughts and a wielder of words himself."

98. A Ready Vocabulary. Some of us little realize how rapidly we think. With the swiftness of lightning our minds turn from man to man, from America to China, from our own planet to the most distant star and the infinite space beyond. Thoughts we need not lack, if we are awake. The difficulty is to put the thoughts on paper before they fly away from us. It takes time to do the manual part of the work. Or, it may be that some of us, even with good minds, do little thinking. We may not have a large number of words at our disposal. If we have an abundant vocabulary, let us draw from it freely and continually. If we are without this means of expression, let us make haste to acquire it.

If life is merely eating and drinking and sleeping, to be sure we need but few words, and no matter what our native tongue, we can soon make our wants felt in any country ; but if we care to be mentally alive, — to take an intelligent interest in this kaleidoscopic world of ours, — we must have at our command a large vocabulary. Our reading will introduce us to every form of life ; our conversation will bring us in touch with many types of men ; and when it comes to writing, we need words without stint, not only

that we may be able to express clearly any experience whatever, but also that we may write easily and rapidly. When our thoughts begin to come, they come with a rush, and then is the time for the words to fix them.

EXERCISE

A careful examination of the following extract will show the value of a copious and ready vocabulary. Make (1) a list of the words which seem to you particularly appropriate; (2) a list of the words for which it is difficult to find an equivalent.

SUNSET COLORS

Nature has a thousand ways and means of rising above herself, but incomparably the noblest manifestations of her capability of color are in the sunsets among the high clouds. I speak especially of the moment before the sun sinks, when his light turns pure rose color, and when this light falls upon a zenith covered with countless cloud forms of inconceivable delicacy, threads and flakes of vapor, which would in common daylight be pure snow-white, and which give, therefore, fair field to the tone of light. There is then no limit to the multitude, and no check to the intensity, of the hues assumed. The whole sky, from the zenith to the horizon, becomes one molten, mantling sea of color and fire; every black bar turns into massy gold, every ripple and wave into unsullied, shadowless crimson, and purple, and scarlet, and colors for which there are no words in language and no ideas in the mind, — things which can only be conceived while they are visible, — the intense hollow blue of the upper sky melting through it all, showing here deep and pure and lightless, there modulated by the filmy, formless body of the transparent vapor, till it is lost imperceptibly in its crimson and gold. — **RUSKIN.**

99. Exact Meanings of Words. If we would be understood, we must decide as definitely as we can what the

words we are using name and suggest to us ; then we must know whether the same naming and the same suggestions will go through the words to those who read. At this point an exercise may serve two purposes : first, to determine how clear are our own ideas ; second, to show how difficult it is to be certain of transferring them and the accompanying suggestions to others.

EXERCISES

1. What picture do you see the instant you read the word *dog*? Tell just how the dog looks ; whether he is standing or lying down ; what color he is, etc.

In the same way describe the picture that is painted by each of the following words : horse, man, cow, meadow, alley, river, mountain. In these cases point out the difference between naming and suggesting.

2. Write carefully and fully (1) what the following words name, and (2) what they suggest : vacation, work, play, recreation.

3. Exchange the papers you have just written, and underscore every word which apparently does not mean to you what it meant to the writer.

100. Words in Good Use. If we wish to choose the most useful words, we shall select those which are in good use. We shall use (1) words as they are understood throughout the nation, (2) words as they are understood at the present time, (3) words as they are understood by the best writers and speakers.

1. *Words as they are understood throughout the nation.* We must use words which are understood in the same sense in all sections of the country. In some parts of the country

a man "reckons" that his friend will have a "right" good time, and the friend "allows" that he "reckons" so too. But *reckon* in the sense of "think," *right* in the sense of "very," and *allow* in the sense of "admit," are not in national use. •

Ask persons who have come from a section of the country with which you are not familiar, if they recall words whose local meaning is not national. Your father and mother may think of some. Make a list of all such words and any other "local" words of which you know.

2. *Words as they are understood at the present time.* In North Carolina a young man from a neighboring state was enjoying the hospitality of three attractive young women. Imagine the indignation with which they turned from him as he innocently burst out with the remark, "You are the homeliest girls I ever met." The poor fellow meant well. To him the word still retained its original meaning, "homelike." He was behind the times. Now the old meaning of this word is finer than the new—there is no doubt about that; but it will not be wise for us to try to apply it to young women as long as the majority of those who use good English at once think of the derived meaning.

If we call a pudding "nice," or speak of a "nice" day, one can hardly call us nice about our English. We should not use the word in the original sense of "foolish," although five hundred years ago it repeatedly had that meaning; but we are supposed to know that the later meaning, "discriminating," or "particular," is the one current among the best speakers and writers; and further, it is our business to know that the loose meaning first referred to is not in

vogue among those who use the best English. Examples of the proper use of this much-abused word are :

The lawyer made a nice point, — that is, he showed delicate discrimination.

The carving on that chair is unusually nice, — in other words, it is wrought with skill.

3. *Words as they are understood by the best writers and speakers.* Sometimes I am tempted to tell a friend that he is a "brick." Perhaps my meaning is that his friends may always depend upon him to do his part. Many New Englanders would understand the expression, even if they frowned on it. But if I were to apply this word to an Ohio acquaintance, he might be as much disturbed as the "homely" young women ; he certainly would not feel complimented. Rough and ready and expressive as it is, at times, it has not yet gained the recognition of those who use good English. It is slang.

There is the verb "jolly," an uncouth bit of slang. One who is really fond of "jollyng" others is tempted to think he can find no English equivalent. The lazier he is, the more indifferent he is about his reputation as a linguist, the less he will try. If he is with careless speakers, he does not mind ; but when the word slips out in the presence of persons of culture, he takes himself to task for such laziness.

No matter how eager we may be to increase our vocabulary, we must always look well to the quality of our acquisitions. Innumerable words we may well crave for our own variety of experience and thought, but we should choose those that are current among persons who use words as they are understood and approved by the body of reputable speakers and writers in our nation at the present

time. Briefly, we should choose words that are in *reputable*, *national*, and *present* use.

101. Helps in choosing Our Words. Here are several suggestions which should be helpful in choosing words.

1. *Use the dictionaries.* Dictionaries help us to determine whether a word is in good use. They are misleading unless we use them carefully; for if unabridged, they give the various meanings of a word, some so old that they are no longer in good use, some so new that they are not yet in good use, and may never be. We must notice whether the dictionary labels certain words as *obsolete* ("gone out of use"), *obsolescent* ("going out of use"), *local*, *colloquial* ("used in conversation"), or *slang*. We go to a dictionary for definite information about words, just as we go to a directory to get definite information about people. We are no more justified in using a word because it is in the dictionary than we should be in calling upon a person because his name is in the directory.

One of the best habits young writers can form is to use the dictionary continually. An abridged dictionary, good as far as it goes, is by no means sufficient for a pupil of high-school attainments and ambitions. In some way secure Webster's International, or one equally good, and keep it on your table or within arm's reach.

2. *Read reputable writers.* A man is known by the company he keeps. Good communications inspire good manners. Aside from the value of the thoughts of our best writers, there is a charm due to their language. Through the works that we read again and again, long after the subject-matter is familiar, we unconsciously come to appreciate and to use choice English. These writers achieved

distinction. Let us try to do likewise ; happy at least in this, that we may use their tools.

3. *Hear reputable speakers.* We may learn much from men and women who use words that no educated person need misunderstand or be ashamed of. Now and then we hear some one whose very speech is charming, no matter what he says, just as we occasionally meet a person whose every movement is graceful, or another whose every act is tactful. Whenever we meet such a speaker, we should seize the opportunity to listen.

4. *Be thoroughly alive.* By this time it must be clear that one who is to become a good writer must be thoroughly alive. He must con his dictionary and absorb his grammar, but he should also enter with his whole soul into life. He should love life ; he should steadily enrich his life ; and as he records his own experiences and thoughts, he will always be eager to learn by eye and ear from others who are giving expression to their best thoughts.

5. *Fix the exact meanings of words.* An exact vocabulary is just as necessary as a large one. Dictionaries and other books give lists of synonyms not because one of these words is as good as another, but because each, though somewhat like the rest, is in some respect different ; and this very difference serves to point out a delicate distinction which none of the other words would suggest. Many of us use *lie* or *lay*, *teach* or *learn*, *may* or *can*, *bring* or *carry*, without discrimination. Sometimes we come pretty near saying what we mean ; at other times we entirely miss the mark. It should be our habit, upon meeting a new word, to discover its proper meaning and to limit ourselves to that meaning.

102. Words Worth Studying. In order to gain practice in determining the precise meanings, let us study certain words that are used carelessly, or with hesitation, and others that offer opportunity for nice distinction.

EXERCISES

1. Write sentences to illustrate the correct use of each *noun* in the following list¹:

Adherence, adhesion (*adherence* to a party, or to rules; the *adhesion* of mortar to brick).

Character ("what a man is"), reputation ("what others think of him").

Council (a *family council*, the *common council*), counsel ("It was ill *counsel* had misled the girl").

Custom, habit. ("*Custom* is a frequent repetition of the same act; *habit*, the effect of such repetition." The *custom* of early rising may become a good *habit*. "A *custom* is followed; a *habit* is acquired.")

Discovery (an "uncovering" of something already in existence, as a star).

Invention ("the contrivance and production of something that did not before exist," as the telephone).

Emigration (*e*, "out," + *migrare*, "to move"), immigration (*in*, "in," + *migrare*).

Majority ("more than half the whole number"), plurality. ("When there are more than two candidates, the one who receives the *plurality* of votes may have less than a *majority*.") If A receives 50 votes, B 40, and C 30, A has a plurality of 10 over B. Does A have a majority?

Middle, center. (*Center* is often more precise than *middle*; compare the *center* and the *middle* of a room.)

¹ For further information consult dictionaries and books of synonyms. In this list, and in others that follow, the object is to point out the fundamental meaning of a word.

Person, party. (A *party* is a company of *persons*, unless a *person* be a *party* to a contract.)

Plenty ("a full supply"), abundance ("a great plenty, as much as can be wanted, or more").

Vocation, avocation. (*Avocation* is "that which calls one away from one's proper business — from one's *vocation*.")

2. In order to fix the meanings of the *verbs* in the following list, use each of them in a sentence of your own :

Begin (enter upon something new), start (as an intransitive verb, suggests motion). (As he *began* to write, the train *started*.)

Bring (take along in coming), fetch (go and bring), carry (take along with one).

Can (ability), may (liberty, probability).

Effect (accomplish), affect (act upon, or influence). (Some persons are *affected* by the weather. He *effected* his purpose.)

Happen (come to pass), transpire (come to light).

Lay (transitive), lie (intransitive).

Learn (intransitive), teach (transitive).

Raise (transitive), rise (intransitive).

Set (transitive), sit (intransitive).

Stop (cease to move), stay (remain).

3. Illustrate in sentences of your own the meaning of each word in this *miscellaneous group* :

Apparently (seemingly), evidently (clearly), manifestly (in a manner very distinctly evident).

Apt, likely, liable. (*Apt* indicates physical or natural inclination : as, *apt* to work faithfully ; *apt* to mold. "*Likely* may suggest the same idea, or it may express mere external probability or chance : as, he is *likely* to come at any moment. *Liable* in this connection is properly used only of exposure to evil : as, *liable* to accident ; *liable* to be hurt, that is, exposed to the danger of being hurt.")

Awful (awe-inspiring).

Each ("all of any number, considered one by one"), every ("differs from *each* in giving less prominence to the selection of

the individual"). "Father gave *each* of the children something" calls attention to *every* child separately. "There was a gift for every child" means that *all* the children were remembered with a gift, — no child was forgotten.

Grand (used in connection with something which really has grandeur).

Splendid (used in connection with something which has splendor).

Healthy (in good health, as a *healthy* child), healthful (health giving, as *healthful* exercise, *healthful* climate), wholesome (tending to promote health of body or mind, as *wholesome* food, *wholesome* truths).

Oral (spoken), verbal (in words, whether spoken or written).

New, novel (*novel* means "strange" as well as "new").

Real (as adjective, "She is real"); really (as adverb, "It is really good").

Quite (wholly).

Some (as an adjective), something (as a noun), somewhat (as an adverb).

We have considered the value of an unstinted supply of words. We can see that it is of prime importance to have such command of them that they will come to the front spontaneously; and we know it will encourage us if we can see that we are adding to our vocabulary day by day. We realize, however, the value of making these additions carefully, for the words that will prove helpful are those that are in good use. It should be our habit, therefore, to find out just what words mean to reputable speakers and writers in our nation at the present time. While adding to our store we must remember that the way to make our new possessions permanent is to use them. It goes without saying that we can use them best as we talk and write about some subject that interests us; but use them we must, and use them accurately.

CHAPTER XIII

THE FORCIBLE WORD

"Just the right way of saying the thing that is to be said is an art more to be desired than much knowledge, and one that goes farther in making life agreeable." — *The Century*.

103. The Choice of Forcible Words. A correct speaker makes himself understood. A forcible speaker not only makes himself understood, but expresses himself in such a way that his hearers are interested and are likely to remember what he says. A correct speaker may put his audience to sleep ; a forcible speaker keeps them wide-awake. It is worth our while, then, to try to use language which is both clear and forcible. Hence we should choose (1) simple words and (2) specific words.

104. Simple Words. The Reverend Robert Collyer has told us how he grew fond of simple words. He says :

"Do you want to know how I manage to talk to you in this simple Saxon ? I will tell you. I read Bunyan, Crusoe, and Goldsmith when I was a boy, morning, noon, and night. All the rest was task work. These were my delight, with the stories in the Bible and in Shakespeare, when at last the mighty master came within our doors. . . . I took to these as I took to milk, and, without the least idea what I was doing, got the taste for simple words into the very fiber of my nature. . . . I could not go home for Christmas, 1839, and was feeling sad about it all, for I was only a boy ; . . . an old farmer came in and said, 'I notice thou'rt fond of

reading, so I brought thee summat to read.' It was Irving's 'Sketch-Book.' I had never heard of it. I went at it and was as 'them that dream.' No such delight had touched me since the old days of Crusoe. I saw the Hudson and the Catskills, took poor Rip at once into my heart, as everybody does, pitied Ichabod while I laughed at him, thought the old Dutch feast a most admirable thing, and long before I was through, all regret at my lost Christmas had gone down the wind, and I had found out there are books and books. That vast hunger never left me."

EXERCISES

1. Let us see what we can learn from Bunyan. As you read aloud the following selection, dwell on those simple, telling words and phrases which please you most.

FROM "THE PILGRIM'S PROGRESS"

Neither could they, with all the skill they had, get again to the stile that night. Wherefore, at last, lighting under a little shelter, they sat down there until the day brake; but, being weary, they fell asleep. Now there was not far from the place where they lay, a castle called Doubting Castle, the owner whereof was Giant Despair; and it was in his grounds they now were sleeping. Wherefore he, getting up in the morning early, and walking up and down in his fields, caught Christian and Hopeful asleep in his grounds. Then, with a grim and surly voice, he bid them awake; and asked them whence they were, and what they did in his grounds. They told him they were pilgrims, and that they had lost their way. Then said the Giant, You have this night trespassed on me, by trampling in and lying on my grounds, and therefore you must go along with me. So they were forced to go, because he was stronger than they. They also had but little to say, for they knew themselves in a fault. The Giant, therefore,

drove them before him, and put them into his castle, into a very dark dungeon, nasty and stinking to the spirits of these two men. Here, then, they lay from Wednesday morning till Saturday night, without one bit of bread, or drop of drink, or light, or any to ask how they did. They were, therefore, here in evil case, and were far from friends and acquaintance. Now in this place Christian had double sorrow, because it was through his unadvised counsel they were brought into this distress.

Now Giant Despair had a wife, and her name was Diffidence. So when he was gone to bed, he told his wife what he had done ; to wit, that he had taken a couple of prisoners and cast them into his dungeon, for trespassing on his grounds. Then he asked her also what he had best to do further to them. So she asked him what they were, whence they came, and whither they were bound ; and he told her. Then she counseled him that when he arose in the morning he should beat them without any mercy. So, when he arose, he getteth him a grievous crab-tree cudgel, and goes down into the dungeon to them, and there first falls to rating of them as if they were dogs, although they never gave him a word of distaste. Then he falls upon them, and beats them fearfully, in such sort that they were not able to help themselves, or to turn them upon the floor. This done, he withdraws and leaves them there to condole their misery, and to mourn under their distress. So all that day they spent the time in nothing but sighs and bitter lamentations. The next night, she, talking with her husband about them further, and understanding they were yet alive, did advise him to counsel them to make away with themselves. So when morning was come, he goes to them in a surly manner as before, and perceiving them to be very sore with the stripes that he had given them the day before, he told them that, since they were never like to come out of that place, their only way would be forthwith to make an end of themselves, either with knife, halter, or poison ; for why, said he, should you choose life, seeing it is attended with so much bitterness ? But they desired him to let them go. With that he looked ugly upon them, and, rushing to them, had doubtless made an end of them

himself, but that he fell into one of his fits (for he sometimes, in sunshiny weather, fell into fits), and lost for a time the use of his hand; wherefore he withdrew, and left them as before, to consider what to do. Then did the prisoners consult between themselves, whether it was best to take his counsel or no; and thus they began to discourse.

2. Make a list of the words and expressions that seem to you simple and forcible, and discuss them. Probably you will include some of the following: grim, surly, whence they were, in evil case, what they were, whither they were bound, beat, grievous crab-tree cudgel, falls to rating, a word of distaste, to turn them upon the floor, never like to come out of that place, make an end of themselves, they desired him to let them go.

NOTE. If you really like this simple Saxon, — whether you care for the story is another matter, — you will find it worth while to read several pages of "The Pilgrim's Progress" merely for the style.

3. Take from one of the six sources mentioned by Mr. Collyer an interesting page, and study the choice of words. Write your report.

105. Specific Words. We have words that are general and words that are specific. A general word includes a large number of ideas; a specific word names one idea. A general word names a class of objects; a specific word singles out from the class an individual. It is interesting, as far as it goes, to know that you have heard a *bird* singing, but one who cares for birds would know more definitely what you had in mind if you used the word *thrush*, — still more definitely if you spoke of the *robin* or of the *wood thrush*.

On many occasions it serves our purpose to use the words *man*, *woman*, *child*, *book*, *paper*, but we oftener wish

to know the particular name that distinguishes an individual from the rest of his class. If I say, "I met an animal this morning," the word "animal" names something, — although with considerable vagueness. The substitution of "dog" would give my hearers information more definite. If I say, "I met a collie," I share with them much more of my experience. And if I say, "I met Jack," provided they know Jack, they appreciate to some extent the feelings of delight with which I saw my pet bounding toward me. Now "dog" names the idea I have to communicate; but I have an announcement less tame and prosaic than the meeting of a dog. I wish them to share with me the emotions that were mine as I met my dog. Therefore I use a word that arouses in them some such feelings. This word "Jack" not only points out the idea, but in addition it gives the suggestions I wish to put into the picture.

In calling a piece of writing "good," we may cover a multitude of excellent qualities. If we choose to be more definite, we may use some such words as the following: clear, suggestive, vigorous, careful, earnest, humorous, to the point, specific, smooth, comprehensive, easy, compact, coherent, straightforward, simple, direct, timely. Instead of the general terms "bad" or "poor" or "uninteresting," we can use such words as these: abrupt, dry, general, careless, confusing, vague, incoherent, wordy, tame, weak, bookish.

EXERCISES

1. Study the choice of words in the following extracts. Are the most suggestive words general or specific? Comment on the following: picturesque, morning, strolled, venders, trinkets, tackeys ("bony nags"), steeds.

1. The old city of St. Augustine had never been more picturesque and full of color than it was that morning. Its narrow thoroughfares, with the wide, overhanging upper balconies that shaded them, were busy and gay. Strangers strolled along, stopping in groups before the open fronts of the fruit shops, or were detained by eager venders of flowers and orange-wood walking sticks. There were shining shop windows full of photographs and trinkets of pink shell-work and palmetto. There were pink feather fans, and birds in cages, and strange shapes and colors of flowers and fruits, and stuffed alligators. The narrow street was full of laughter and the sound of voices. Lumbering carriages clattered along the palmetto pavement, and boys and men rode by on quick, wild little horses as if for dear life, and to the frequent peril of persons on foot. Sometimes these small dun cream-colored marsh tackeys needed only a cropped mane to prove their suspected descent from the little steeds of the Northmen, or their cousinship to those of the Greek friezes; they were, indeed, a part of the picturesqueness of the city.

2. The ship was talking, as the sailors say, loudly, treading the innumerable ripples with an incessant weltering splash.

3. Down I sat to wait for darkness, and made a hearty meal of biscuit. It was a night out of ten thousand for my purpose. The fog had now buried all heaven. As the last rays of daylight dwindled and disappeared, absolute blackness settled down on Treasure Island. And when, at last, I shouldered the coracle and groped my way stumblingly out of the hollow where I had supped, there were but two points visible on the whole anchorage.

2. Find less specific words for these: buried, dwindled, blackness, shouldered, coracle, groped, stumblingly, hollow, anchorage.

3. In the first extract substitute general words for specific and rewrite the paragraph.

Your study of these few passages leads you to conclude, does it not, that the specific word has great power of

suggestion? Since it is often your purpose to suggest more than you say, you will frequently feel the need of specific words. General words will come to you; for specific words you should always be on the hunt.

106. Figurative Words. In talking to a companion, you would be more likely to speak of "the red sun" and "the hot sky," than to use such language as Coleridge's :

All in a hot and copper sky
The bloody sun at noon
Right up above the mast did stand
No bigger than the moon.

Again, we oftener say, "The sun was shining bright upon the mountain tops," than "The early sunshine was already pouring its gold upon the mountain tops." Yet Hawthorne's expression is beautiful.

Now what have these words done? "Hot" is literal; we all understand it. "Copper" tells us what the sky looked like. Everybody has seen the sun look red, but it is striking to call it as red as blood. Again, we generally think of the sun as yellow, but to say it is so much gold is to remind us sharply of the metal it resembles. These writers have not used "copper," "blood," and "gold" to say precisely what they meant, but to suggest resemblances. Words used for what they suggest, in a sense not exactly literal, we call figurative.

107. Similes and Metaphors. We are continually making comparisons between objects of the same kind; for example, "The library is more beautiful than the church," "This stone is like granite," "Lincoln may have been as great a man as Washington"; but these are mere comparisons. Perhaps nearly as often we allude to similarities

between objects of different kinds. We do this in two ways. Sometimes we say that *one thing is like another*; for example, "The army stood like a wall," "For he that wavereth is like a wave of the sea driven with the wind and tossed." Holmes has been likened to a fountain, constantly bubbling over with sweet feeling and bright thought. Such figures of speech are called *similes*.

Sometimes we do not express resemblance; we imply it. *We call one thing by the name of another*; for example, "Bread is the staff of life," "The general was a tower of strength," "He is a dynamo in breeches," "Adversity is the grindstone of life." These figures are called *metaphors*, a Greek word which means *carrying over*. A metaphor *carries over* the name of one thing to another.

EXERCISES

1. Study carefully the following examples of *simile*:

1. How far that little candle throws his beams!
So shines a good deed in a naughty world.
2. Good nature is the most precious gift of Heaven, spreading itself like oil over the troubled sea of thought, and keeping the mind smooth and equable in the roughest weather.
3. Men whose lives glided on, like rivers that water the woodlands,
Darkened by shadows of earth, but reflecting an image of heaven.

2. Make a careful study of the following examples of *metaphor*:

1. Antony is but a limb of Cæsar.
2. And the tongue is a fire.

3. Sometimes it was simply smooth and clear
For the gladness of heaven to shine
through, and here
He had caught the nodding bulrush-tops
And hung them thickly with diamond-drops,
That crystallised the beams of moon and sun,
And made a star of every one.
4. Sir Launfal's raiment thin and spare
Was idle mail 'gainst the barbèd air.
5. Nor would I fight with iron laws, in the end
Found golden.
6. When clocks
Throbb'd thunder thro' the palace floors, or call'd
On flying Time from all their silver tongues.
7. *Tubal*. Your daughter spent in Genoa, as I heard, in one
night fourscore ducats.
Shylock. Thou stickest a dagger in me.

The Point of Resemblance. When we say a man is a fox, we have in mind the characteristic common to both,—cunning. It is by fixing the attention on the point of resemblance that a figure makes an idea specific.

EXERCISE

In the following metaphors and similes, what is the point of resemblance that suggests the comparison?

1. A fiery temper ; a rippling laugh ; glassy eyes ; golden hair ; silvery waves ; red-hot "liner" ; iron muscle ; catlike step ; a ray of hope ; growling thunder ; mackerel sky ; a sea of upturned faces ; the snakelike caravan ; crawling centuries ; a striking thought ; life's fitful fever ; Stonewall Jackson ; a hard heart ; the silver moon.
2. The tongue of the just is as choice silver.
3. Boston is sometimes called the hub of Massachusetts, and Worcester the heart of the commonwealth.

Mixed Metaphors. In using figurative language we must be careful not to allow any confusion or mixing of metaphors. For example :

1. This world with all its trials is the furnace through which the soul must pass and be developed before it is ripe for the next world.

2. He was unable to steer his ship over the rough road of public sentiment.

3. Every one thought the rebellion had been rooted out ; but it was soon rekindled with renewed vigor.

4. The chariot of Revolution is rolling, and gnashing its teeth as it rolls.

It is also quite as important not to use metaphorical and literal language in the same sentence ; for example, "Is it the voice of thunder or of my father ?"

EXERCISES

1. Discuss the following :

1. Boyle was the father of chemistry and brother to the Earl of Cork.

2. An orator at one of the university unions bore off the palm of merit when he declared that "the British lion, whether it is roaming in the deserts of India or climbing the forests of Canada, will not draw in its horns or retire into its shell."

3. "Brethren," said an earnest exhorter to a body of religious workers, "brethren, remember that there is nothing which will kindle the fires of religion in the human heart like water from the fountains of life."

2. Discuss these two versions :

1. The cares and responsibilities of a sovereign often disturb sleep.

2. Uneasy lies the head that wears a crown.

3. Change the following figurative expressions to literal and discuss the difference in effect :

1. She speaks poniards, and every word stabs.
2. At one stride comes the dark.
3. He has spent all his life in letting down empty buckets into empty wells ; and he is frittering away his age in trying to draw them up again.

4. Figures that come to us without seeking are likely to be the most simple and natural. Do any of these we have been examining lack naturalness and spontaneity ?

5. A figure often surprises us. Sometimes its purpose is not to add beauty, but merely to afford amusement. Are there any examples of amusing figurative language in this chapter ?

108. Metonymy. In choosing the specific rather than the general, we sometimes put one thing for another that is frequently associated with it. This figure is *metonymy*. For example :

1. The ballot is more powerful than the bullet.
2. Who steals my purse steals trash.

EXERCISE

Turn the following figurative language into literal statements. In each instance which version do you prefer, and why ?

1. Bring down my gray hairs with sorrow to the grave.
2. In the sweat of thy face shalt thou eat bread.
3. They always set a good table.
4. Three cheers for the red, white, and blue !
5. The lamp is burning.
6. The chair called the house to order.
7. Is the kettle boiling ?

109. Personification. When metaphor and metonymy ascribe personality to things inanimate, they become personification; for example, "The storm rages," "The ship has found herself," "Must I thus leave thee, Paradise?"

110. Apostrophe. Furthermore, addressing inanimate things, or persons not present, as if they could answer, is sometimes called *apostrophe*. The word suggests the *turning from* the natural course of the thought in order to do this. For example:

1. Ye principalities and powers,
That never tasted death!
Witness from off your heavenly towers
Our act of Christian faith.
2. Milton! thou should'st be living at this hour:
England hath need of thee.

EXERCISE

Are the following examples of personification or of apostrophe?

1. Farewell, happy fields,
Where joy forever dwells! Hail, horrors, hail!
And thou, profoundest hell!
2. Fair Science frowned not on his humble birth
And Melancholy marked him for her own.
3. Advance, then, ye future generations! We would hail you, as you rise in your long succession, to fill the places which we now fill, and to taste the blessings of existence where we are passing, and soon shall have passed, our own human duration. We bid you welcome to this pleasant land of the fathers.

111. The Transferred Epithet. We have an effective way of transferring epithets, of extending the attributes of one subject to another with which it is connected.

"The expression of such a thought," says one writer, "must be considered as a figure, because the attribute is not applicable to the subject in any proper sense." He gives as examples :

Casting a dim, *religious* light.
He drew his *coward* sword.
The *high-climbing* hill.
He steers the *fearless* ship.
And the *merry* bells ring round.
And the *jocund* rebecks sound.

In all our study of figures we shall find that the most simple and natural are the most telling. Unconsciously we shall cull from common experiences figures that will illustrate and give point to our thoughts. A reasonable amount of care should keep us from mixing metaphors and from using figures as mere ornament. If it is not perfectly clear to you that we use figures as naturally as we breathe, notice the language of the people whom you hear talk from day to day.

EXERCISES

1. In the two following extracts, how is force secured? In the second, note the use of the following words: clumping, twittering, commanding, casting, nick, bleak, closure, burn, torn, tinged, swim, massacre.

1. The schoolboy whips his taxed top; the beardless youth manages his taxed horse with a taxed bridle on a taxed road; and the dying Englishman, pouring his medicine, which has paid seven per cent, into a spoon that has paid fifteen per cent, flings himself back upon his chintz bed which has paid twenty-two per cent, and expires in the arms of an apothecary who has paid a license of a hundred pounds for the privilege of putting him to death. — SYDNEY SMITH.

2. Now I write you from my mosquito curtain, to the song of saws and planes and hammers, and wood clumping on the floor above ; in a day of heavenly brightness ; a bird twittering near by ; my eye, through the open door, commanding green meads, two or three forest trees casting their boughs against the sky, a forest-clad mountain-side beyond, and close in by the door-jamb a nick of the blue Pacific. It is March in England, bleak March, and I lie here with the great sliding doors open in an undershirt and p'jama trousers, and melt in the closure of mosquito bars, and burn to be out in the breeze. A few torn clouds — not white, the sun has tinged them a warm pink — swim in heaven. In which blessed and fair day, I have to make faces and speak bitter words to a man — who has deceived me, it is true — but who is poor, and older than I, and a kind of a gentleman too. On the whole, I prefer the massacre of weeds. — STEVENSON, "Vailima Letters," Vol. I.

2. Read the following passage carefully and make a list of the words that seem particularly well chosen :

The prospectus of the Dictionary he [Samuel Johnson] addressed to the Earl of Chesterfield. Chesterfield had long been celebrated for the politeness of his manners, the brilliancy of his wit, and the delicacy of his taste. He was acknowledged to be the finest speaker in the House of Lords. He had recently governed Ireland, at a momentous conjuncture, with eminent firmness, wisdom, and humanity ; and he had since become Secretary of State. He received Johnson's homage with the most winning affability, and requited it with a few guineas, bestowed doubtless in a very graceful manner, but was by no means desirous to see all his carpets blackened with the London mud, and his soups and wines thrown to right and left over the gowns of fine ladies and the waistcoats of fine gentlemen, by an absent, awkward scholar, who gave strange starts and uttered strange growls, who dressed like a scarecrow and ate like a cormorant. During some time Johnson continued to call on his patron, but, after being repeatedly told

by the porter that his lordship was not at home, took the hint, and ceased to present himself at the inhospitable door.—MACAULAY, "Life of Samuel Johnson."

3. With this list before you, see how closely you can reproduce the paragraph orally.

4. In a similar way reproduce the passage from Bunyan (pp. 153-155).

CHAPTER XIV

LONGER COMPOSITIONS

"A skeleton is not a thing of beauty ; but it is the thing which, more than any other, makes the body erect and strong and swift." — AUSTIN PHELPS.

112. Larger Units. In our short compositions we have given considerable attention to unity — whether in a sentence, a paragraph, or a group of paragraphs. Hereafter many of our papers will be longer, but whether paragraph, chapter, or book, every composition should be a unit.

Individuals constitute the family, families make the town, towns the state, and states the nation ; and each — whether family, town, state, or nation — is a whole, composed of smaller parts. In a similar way sentences, in themselves units, form a larger unit, the paragraph ; paragraphs, the chapter ; and chapters, the book.

113. Means of securing Unity. As you know, in order to secure unity you should choose your subject carefully. You must decide upon your point of view, you must have in mind a definite goal, and you must advance with your eyes on that goal. Suppose, for example, that you are invited to speak ten minutes to a group of grammar-school pupils on the merits of your high school. Their object in giving you the invitation is to get information which shall help them to decide whether to attend the high school. That object gives you a limited subject. You will try to interest them so much in the doings of your school that they will be eager to enter it, and you will select from the

topics which occur to you only those that serve your purpose. In brief, *to secure unity you must (1) keep in mind one main thought, and (2) present that thought from a carefully fixed point of view.*

EXERCISES

1. State in a single sentence the main thought that you would naturally bring out in writing on one of the subjects mentioned in Exercise 10, page 173.

2. State in another sentence the point of view you would take in presenting that thought.

114. Means of securing Coherence. Every talk, or paper, should be coherent. It may be easy to frame a coherent sentence or a coherent paragraph, but to hold the attention of an audience for ten minutes, or for three minutes, makes a more serious demand of a speaker. He must arrange whole groups of thoughts so that the transition from one group to another shall be easy and natural.

Let us suppose that in your ten minutes' talk you wish to emphasize four matters: the caliber of the pupils they will find in the school; the good condition of athletics; the large number of available studies; and the unusually strong body of teachers. In whatever way you arrange these divisions of your subject, you must make it plain that one leads up to another, and that each contributes its part to the main thought. As you pass from topic to topic, and from paragraph to paragraph, you should show in some way that you are moving toward your destination.

To secure coherence, then, you must see that each division of the subject leads up to the next, and that each contributes its part to the main thought.

EXERCISES

1. Outline the life of an author whose work the class is now reading. Get any help you can from the arrangement that follows :

- | | |
|------------------------|-------------------------------|
| 1. Parents. | 4. College life. |
| <i>a.</i> Father. | <i>a.</i> Faithful student. |
| <i>b.</i> Mother. | (1) Favorite studies. |
| 2. Childhood. | (2) Debating club. |
| <i>a.</i> Nurse. | <i>b.</i> Athlete. |
| (1) Stories. | (1) Football. |
| (2) Affection. | (2) Rowing. |
| <i>b.</i> Playmates. | <i>c.</i> Ambitions. |
| 3. Boyhood. | 5. Career as a business man. |
| <i>a.</i> School. | <i>a.</i> Industry. |
| <i>b.</i> Recreations. | <i>b.</i> Promotion. |
| (1) Reading. | <i>c.</i> Independence. |
| (2) Sailing. | 6. Position in the community. |

2. Make a detailed outline of one period of the life of the author.

3. Make a detailed outline of one period of the life of a favorite character.

4. Give the class a talk based on one of your outlines. Use no notes while speaking.

115. Means of securing Emphasis. Everything in your paper may have a bearing on the subject, your paragraphs may all fit together, but there is still an important question to answer: Will your hearer sift from all the details you give him the one or two points you wish him to note with especial care? In other words, how can you secure emphasis? We shall proceed to examine two ways.

116. Emphasis through Position. We have already seen in our study of paragraphs that what we put first attracts attention, and that we may expect people to remember longest what comes last. In other words, *emphasis may be secured by position.*

Fixing the Order of the Topics. Let us return to the ten minutes' talk you began to prepare. The topics may be arranged in many ways.

1	2	3	4
Pupils.	Teachers.	Athletics.	Pupils.
Athletics.	Pupils.	Studies.	Teachers.
Studies.	Athletics.	Teachers.	Studies.
Teachers.	Studies.	Pupils.	Athletics.

If you wish to call more attention to *teachers* than to *pupils*, *athletics*, or *studies*, you would prefer 1 to 2, 3, or 4. Having decided which topic shall have the place of honor, the end, you must then see that the remaining topics are so arranged as to lead up naturally to that topic.

EXERCISES

1. If you were to use the following topics in writing an autobiography, in what order would you arrange them, and why?

Birth.	Plans for the future.
Early boyhood.	Tastes.

2. If you were to write a paper on your interest in the following games, in what order would you arrange them, and why?

Football.	Tennis.
Baseball.	Golf.

117. Emphasis through Proportion. If in the talk on your school you give half of your space to *athletics*, one naturally infers that you consider athletics of most importance. If you dismiss *studies* with two or three sentences, it is an equally natural inference that you consider that part of the school life of little interest — at least to your audience. *In the long composition, then, as well as in the paragraph, emphasis is a matter of proportion.*

EXERCISES

1. Choose a limited subject with which you are familiar, and which you consider suitable for a three minutes' talk. By way of preparing the talk,

1. Fix the point of view.
2. Fix the order of the topics.
3. Allot to each topic the proportion of time it deserves.

2. After all the help you can get at home or from your friends, give the talk to the class.

3. Bring to class a plan and use it in writing the story of some novel you have recently read.

4. A pupil just back from a two weeks' vacation in Marblehead wrote an account which was planned as follows :

1. My visit to Marblehead.
2. The historic Marblehead.
 - a. The war of 1812.
 - (1) Marblehead's defensive work.
 - (2) Marblehead's offensive work.
3. The present Marblehead.
 - a. Population.
 - (1) Number, compared with early times.
 - (2) Kind.

In this theme, 2 received *emphasis by proportion* and 3 *emphasis by position*. If the pupil were asked to write a letter about Marblehead to a man who is thinking of making his home there, how much of the above plan would he probably use? How much of it would he find useful in talking to an historical society?

5. Keeping in mind the suggestions derived from this study of the above plan, make a similar plan for a theme addressed to your mates.

6. Revise your plan so that it will be adapted to an entirely different audience.

7. The following outline was written in preparing a theme to show what a pupil had accomplished during his first year in the high school. You may be able to suggest improvements in it — perhaps in the order of topics.

THE FIRST YEAR IN THE HIGH SCHOOL

- | | |
|----------------------|-----------------------|
| 1. English. | 4. Drawing. |
| <i>a.</i> Reading. | <i>a.</i> Free-hand. |
| <i>b.</i> Writing. | <i>b.</i> Mechanical. |
| 2. Shop work. | 5. Algebra. |
| <i>a.</i> Carving. | <i>a.</i> Factoring. |
| <i>b.</i> Carpentry. | <i>b.</i> Equations. |
| 3. History. | |
| <i>a.</i> Roman. | |
| <i>b.</i> Greek. | |
| <i>c.</i> English. | |

8. Make an outline of the school work you have done this year. Tell what each study has meant to you. Arrange your work so as to end with what has interested you most. Indicate carefully the main and the subordinate divisions of the subject.

9. (1) Make an outline of an account of your own life. (2) Test your outline thoroughly. (3) Write the account.

10. Prepare an outline of a subject on which you would like to write, and for which you need several paragraphs. These subjects may be suggestive: Lincoln's Boyhood, Scott's Boyhood, The Preservation of the Forests, The Italians of To-day, Ought Football to be played in Schools and Colleges? The Autobiography of a Public Carriage, Rome at Her Greatest, The Persecution of the Jews, A Letter to an Editor on a Matter of General Interest.

11. After testing the outline as thoroughly as you know how, write the composition. Then apply the same tests to the composition.

118. The Introduction. Just because a boy wishes to tell us about a day's tramping, it does not follow that he is compelled to mention the precise moment of his waking or the difficulties and the rapidity of his dressing. If he is to interest us in his trip, the sooner he gets under way the better. It is safe to make introductions brief and informal.

Irving begins his "Oliver Goldsmith" in this way:

There are few writers for whom the reader feels such personal kindness as for Oliver Goldsmith, for few have so eminently possessed the magic gift of identifying themselves with their writings.

Hawthorne opens "The House of the Seven Gables" with these words:

Half-way down a by-street of one of our New England towns stands a rusty wooden house, with seven acutely peaked gables, facing towards various points of the compass, and a huge, clustered chimney in the midst.

EXERCISES

1. Examine the introductions of five chapters and five books and stories. You may include "Ivanhoe," "The Last of the Mohicans," "The Vicar of Wakefield," "Silas Marner," and "The Alhambra." Take notes and give an oral report based on them.

2. Write an introductory paragraph of an account of a visit you once made.

3. Write introductory paragraphs of papers on two of the following subjects :

1. A Long Day.
2. A Delightful Ride.
3. A Morning's Drive.
4. An Old Friend (a person).
5. An Old Friend (an animal).
6. In the Train.
7. An Excursion.

4. Exchange papers. Condense and simplify the introductions as much as possible.

119. The Conclusion. You should think twice about your concluding paragraph. At times it should include a careful summary of your whole composition. Now and then you may think of an anecdote that will give point to all you have said. If one topic has led up to another naturally, you may need no other conclusion than a forcible ending of your last topic. A good story-teller, with his fondness for dwelling on the parts that please him most, is apt to be a long time reaching the end of his journey, but once there he knows enough to stop. As you hear lectures and sermons, you will probably make up your mind that both introductions and conclusions are better for being brief.

EXERCISES

1. Examine ten endings of chapters, magazine articles, books, and stories. Take notes, and give an oral report based on them.

2. Write the concluding paragraph of each of the papers for which you wrote introductory paragraphs.

3. Exchange the conclusions and do all you can to make those you examine as brief and as comprehensive as possible.

120. The Value of a Plan. In short, then, the composition — whatever its length — should have unity, coherence, and emphasis. If you would secure these characteristics, do all you can to form the habit of simple, straightforward, vigorous thinking. You will find a plan helpful in determining the goal you are to reach, in keeping your path, and in spending your time along the way to best advantage. In making your plan, consider carefully (1) your point of view, and (2) the choice and order of the topics. Finally, remember that a careful revision of the plan may save hours of rewriting.

EXERCISE

Give the class a three minutes' talk. Whatever your subject, show the audience that you are prepared to speak on it. If you wish, you may choose some subject on which you have already written with great care. At any rate know just what you wish to say, so that you can speak fluently. Give your best attention to the preparation of your plan. Consider carefully the introduction and the conclusion; and if you wish, write them. Choose an appropriate title.

PART TWO

CHAPTER XV

NARRATION

Hear as many good stories as you can, and tell one whenever you find a listener.

121. The Study of Common Forms of Prose. In studying literature with a view to learning how to write, it has proved convenient to examine each of the four common forms of prose by itself. Now as a matter of fact we do not find a great many pure narratives, or pure descriptions, or pure expositions, or pure arguments ; almost every composition is a combination of two or more of these forms. It is important, however, to acquire some skill in the use of each kind, for all are practical ways of using our mother tongue. If we tell a story, we wish to tell it so that it will make a definite impression ; if we paint a word picture, we wish the picture to affect the reader as it affects us ; if we give an explanation, we wish it to be so clear and orderly that every listener will follow step by step ; if we champion one side of a question, we wish to present that side in such a straightforward, logical way that we shall be convincing.

122. The Incident. First we shall study *narration*. Whether we are trying to tell something that has happened to us, something we have heard, or something we

have read, we are continually thinking, "I wish I knew how to tell a story." Probably the easiest way to become a good story-teller is to begin with incidents. We all note many occurrences which are worth recording, and in order to write them in good form we should study the way in which others have done the same kind of writing. We should remember, too, that practice in telling incidents from the lives of others will help us in telling those that come within our own experience.

EXERCISES

1. In criticising the following incidents, answer these questions :

1. Is the introduction sufficiently brief?
2. Are the events told in a natural order?
3. Does the narrative end in a way that brings out clearly the main point?

FRANKLIN'S FAMOUS TOAST

Franklin was dining with a small party of distinguished gentlemen, when one of them said: "Here are three nationalities represented. I am French, and my friend here is English, and Mr. Franklin is an American. Let each one propose a toast."

It was agreed to, and the Englishman's turn came first. He arose, and, in the tone of a Briton bold, said, "Here's to Great Britain, the sun that gives light to all nations of the earth."

The Frenchman was rather taken aback at this; but he proposed, "Here's to France, the moon whose magic rays move the tides of the world."

Franklin then arose, with an air of quaint modesty, and said, "Here's to our beloved George Washington, the Joshua of America, who commanded the sun and moon to stand still — and they obeyed."

LAMB'S SALT DIPS

Lamb had been medically advised to take a course of sea-bathing; and accordingly, at the door of his bathing machine, whilst he stood shivering with the cold, two stout fellows laid hold of him, one at each shoulder, like heraldic supporters; they waited for the word of command from their principal, who began the following oration to them:

"Hear me, men! Take notice of this — I am to be dipped." What more he would have said is unknown, for having reached the word "dipped," he commenced such a rolling fire of di-di-di-di, that when at length he descended *à plomb* upon the full word *dipped*, the two men, rather tired of the long suspense, became satisfied that they had reached what lawyers call the "operative clause" of the sentence, and both exclaiming, "Oh yes, sir, we are quite aware of that," down they plunged him into the sea.

On emerging, Lamb sobbed so much from the cold that he found no voice suitable to his indignation; from necessity he seemed tranquil; and again addressing the men, who stood respectfully listening, he began thus:

"Men! is it possible to obtain your attention?"

"Oh, surely, sir, by all means."

"Then listen; once more I tell you I am to be di-di-di-di," and then, with a burst of indignation, "dipped, I tell you."

"Oh, decidedly, sir," rejoined the men, "decidedly," and down the stammerer went for a second time.

Petrified with cold and wrath, once more Lamb made a feeble attempt at explanation:

"Grant me pa-pa-patience! Is it mum-um-murder you me-me-ean? Again, and again I tell you I'm to be di-di-di-dipped," now speaking furiously, with the tone of an injured man.

"Oh yes, sir," the men replied, "we know that; we fully understood it"; and, for the third time, down went Lamb into the sea.

"O limbs of Satan!" he said, on coming up for the third time, "it's now too late; I tell you that I am — no, that I was — by medical direction to be di-di-di-dipped only *once*."

THACKERAY AND THE OYSTER¹

Thackeray announced to me by letter . . . that he . . . would sail for Boston by the Canada on the 30th of October. All the necessary arrangements for his lecturing tour had been made without troubling him with any of the details. He arrived on a frosty November evening, and went directly to the Tremont House, where rooms had been engaged for him. I remember his delight in getting off the sea, and the enthusiasm with which he hailed the announcement that dinner would be ready shortly. A few friends were ready to sit down with him, and he seemed greatly to enjoy the novelty of an American repast. In London he had been very curious in his inquiries about American oysters, as marvellous stories, which he did not believe, had been told him of their great size. We apologized — although we had taken care that the largest specimens to be procured should startle his unwonted vision when he came to the table — for what we called the extreme *smallness* of the oysters, promising that we would do better next time. Six bloated Falstaffian bivalves lay before him in their shells. I noticed that he gazed at them anxiously with fork upraised ; then he whispered to me, with a look of anguish, "How shall I do it?" I described to him the simple process by which the free-born citizens of America were accustomed to accomplish such a task. He seemed satisfied that the thing was feasible, selected the smallest one in the half-dozen (rejecting a large one, "because," he said, "it resembled the High Priest's servant's ear that Peter cut off"), and then bowed his head as if he were saying grace. All eyes were upon him to watch the effect of a new sensation in the person of a great British author. Opening his mouth very wide, he struggled for a moment, and then all was over. I shall never forget the comic look of despair he cast upon the other five over-occupied shells. I broke the perfect stillness by asking him how he felt. "Profoundly grateful," he gasped, "and as if I had swallowed a little baby."

J. T. FIELDS, "Yesterdays with Authors."

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MY FATHER'S FRIEND

While my father was an officer of the English army in South Africa, we occupied a large cabin, which, unlike the other bungalows, had two stories. One evening when my father and sister and I were sitting together, I noticed that father, who was sitting facing the window, turned very pale. Being a soldier's daughter and fearing to alarm my invalid sister, I sat quiet waiting for my father's orders. Soon he said in a steady voice: "Edith and Florence, a friend of mine is coming here to see me this evening, and I wish to be alone with him. Therefore I wish you to go up to your own room." We obeyed immediately; and going to our room, closed the door.

Soon I heard a sound like that of a door bursting in, and then a scramble of feet. They were hurrying up the narrow stairs. Fearing that there was some danger near, I seized the pistol which my father always obliged me to keep loaded in my room. Then I heard my father cry out, "For mercy's sake, child, open the door." I did so; and to my horror I saw, not a friend of his, but the worst enemy of the soldier in Africa, the gorilla. He was overtaking my father; and recovering my sense just in time, I raised the pistol and fired. For once I had aimed well, and the animal fell backward with an angry scream. Father quickly took the still smoking pistol from my hand, and fired another shot, which dispatched the brute.

Father then told us that when he saw the dreaded animal at the window, he had sent us upstairs; and he hoped to be able to shut and bar the door — which always stood open — before the creature noticed it. The gorilla had, however, been too quick for him; and this was the cause of the hurried flight up the stairs.

2. Tell the foregoing incident. Be sure to keep your audience in suspense as well as the writer does.

3. Tell the first anecdote without allowing any of the gentlemen to speak for themselves, and state whether it

seems wise to allow the persons, or characters, to speak for themselves as much as possible.

4. Tell an incident from "Ivanhoe" that is suggested by one of the following topics. See that you have a good beginning, an orderly sequence of events, and a dignified conclusion.

1. An Evening at Cedric's Home.
2. The Persecution of Isaac.
3. A Test of Skill in Archery.

5. Tell an incident based on your own experience.

6. Write one incident a week during the coming month.

7. Does the following narrative begin promptly? Is the order of events a natural one? Does the story end well?

A SAD STORY

My next-door neighbor has a rooster which set up to be the rival of mine. It is a strange thing that creatures living side by side, instead of cultivating friendship and good feelings, should become envious, jealous, and quarrelsome.

Well, at first the rival roosters were satisfied with trying to see which could crow the louder, and it really seemed as if they would split their throats in the contest. Then they began to try which should wake up and crow first in the morning, and in this strife they would often begin at two o'clock at night; and lest one should get advantage over the other, they kept crowing away till sunrise.

So long as things were confined to crowing, no serious evil followed, but from crows the rivals at last came to blows. One day, as they chanced to be pretty near together, they began crowing at each other. By and by my rooster got angry; so he mounted the fence which divides my yard from my neighbor's, flapped his wings, and crowed a most tremendous crow. Upon this the other gave him a regular challenge to fight. There was no police to stop them, and they went at it. It was no boy's play; wings,

spurs, and beaks, all were put in action. They fought like tigers, and when neither could stand, they held on to each other's combs and lay panting on the ground. At last they got up. One marched one way and the other another.

My rooster was so nearly blind that he could not find the way to the henhouse. The best he could do was to get under a small cedar tree, and there he took lodgings for the night. But, alas ! the weather was bitter cold, and the poor thing was found stiff as an icicle, his feathers torn, his comb destroyed, and the air of pride and triumph which once distinguished him, departed forever. My neighbor's rooster saw the poor fellow lying in the snow, so over the fence he flew and began a most furious assault upon the lifeless body. After beating it soundly for about five minutes the creature paused, looked contemptuously at the object of his wrath, drew himself up to his full height, and crowed. Then, with proud strides, he marched off to his flock of hens, who received him with three cheers, as the hero of all outdoors.

8. Read aloud the following bit of narrative until you can read it well. Then tell just why you like or dislike it.

The bear was coming on ; he had, in fact, come on. I judged that he could see the whites of my eyes. All my subsequent reflections were confused. I raised the gun, covered the bear's breast with the sight, and let drive. Then I turned, and ran like a deer. I did not hear the bear pursuing. I looked back. The bear had stopped. He was lying down. I then remembered that the best thing to do after having fired your gun is to reload it. I slipped in a charge, keeping my eyes on the bear. He never stirred. I walked back suspiciously. There was a quiver in the hind-legs, but no other motion. Still he might be shamming : bears often sham. To make sure, I approached, and put a ball into his head. He didn't mind it now : he minded nothing. Death had come to him with a merciful suddenness. He was calm in death. In order that he might remain so, I blew his brains out, and then started for home. I had killed a bear ! — C. D. WARNER.

9. Read the following narratives aloud and criticise (1) the introduction, (2) the order of events, (3) the ending.

INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon :

A mile or so away,
On a little mound, Napoleon
Stood on our storming-day ;
With neck out-thrust, you fancy how,
Legs wide, arms locked behind,
As if to balance the prone brow
Oppressive with its mind.

Just as perhaps he mused, " My plans
That soar, to earth may fall,
Let once my army-leader Lannes
Waver at yonder wall," —
Out 'twixt the battery-smokes there flew
A rider, bound on bound
Full-galloping ; nor bridle drew
Until he reached the mound.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane, a boy :
You hardly could suspect —
(So tight he kept his lips compressed,
Scarce any blood came through)
You looked twice ere you saw his breast
Was all but shot in two.

" Well," cried he, " Emperor, by God's grace
We've got you Ratisbon !
The Marshal's in the market-place,
And you'll be there anon

To see your flag-bird flap his vans
Where I, to heart's desire,
Perched him ! " The chief's eye flashed ; his plans
Soared up again like fire.

The chief's eye flashed ; but presently
Softened itself, as sheathes
A film the mother-eagle's eye
When her bruised eaglet breathes ;
" You're wounded ! " " Nay," the soldier's pride
Touched to the quick, he said :
" I'm killed, Sire ! " And his chief beside,
Smiling the boy fell dead.

BROWNING.

QUITE SO

" I say there, drop that ! " cried Strong. " All right, sir, didn't know it was you," he added hastily, seeing it was Lieutenant Haines who had thrown back the flap of the tent, and let in a gust of wind and rain that threatened the most serious bronchial consequences to our discontented tallow dip.

" You're to bunk in here," said the lieutenant, speaking to some one outside. The some one stepped in, and Haines vanished in the darkness.

When Strong had succeeded in restoring the candle to consciousness, the light fell upon a tall, shy-looking man of about thirty-five, with long, hay-colored beard and mustache, upon which the rain-drops stood in clusters, like the night-dew on patches of cobweb in a meadow. It was an honest face, with unworldly blue eyes, that looked out from under the broad visor of the infantry cap. With a deferential glance towards us, the new-comer unstrapped his knapsack, spread his blanket over it, and sat down unobtrusively.

" Rather damp night out," remarked Blakely, whose strong hand was supposed to be conversation.

"Quite so," replied the stranger, not curtly, but pleasantly, and with an air as if he had said all there was to be said about it.

"Come from the North recently?" inquired Blakely, after a pause.

"Yes."

"From any place in particular?"

"Maine."

"People considerably stirred up down there?" continued Blakely, determined not to give up.

"Quite so."

Blakely threw a puzzled look over the tent, and seeing Ned Strong on the broad grin, frowned severely. Strong instantly assumed an abstracted air, and began humming softly,

"I wish I was in Dixie."

"The State of Maine," observed Blakely, with a certain defiance of manner not at all necessary in discussing a geographical question, "is a pleasant State."

"In summer," suggested the stranger.

"In summer, I mean," returned Blakely with animation, thinking he had broken the ice. "Cold as blazes in winter, though — isn't it?"

The new recruit merely nodded.

Blakely eyed the man homicidally for a moment, and then, smiling one of those smiles of simulated gayety which the novelists inform us are more tragic than tears, turned upon him with withering irony.

"Trust you left the old folks pretty comfortable?"

"Dead."

"The old folks dead!"

"Quite so."

T. B. ALDRICH, "Quite So" in "Marjorie Daw."

NOTE. In this combination of narrative and description notice what an important part the conversation plays. Does the natural way in which the writer approaches the climax remind you of the telling of one of the anecdotes in this chapter?

123. Longer Narratives. Whatever skill we acquire in the telling of incidents we can turn to good account when we tell stories which include several events. Of these longer narratives there are two common forms, the short story and the novel.

The short story, like the incident, is constructed to bring out clearly a single point, or to produce a single effect. The *plot* — or action of the story — should be original and striking. Whereas in the incident the characters may be mere names, in the good short story they not only talk but they live.

Compared with the short story, — which generally deals with one chief character, or one situation, — the novel is intricate. It gives a picture of the real life of the characters it presents. Sometimes interest centers in the incidents, sometimes in the characters. Among novels of incident are "Treasure Island," "The Last of the Mohicans," and "Ivanhoe"; among novels of character are "Vanity Fair" and "Silas Marner." Pupils who wish to examine a novel as a work of art will find in the introductions and notes of editions prepared for schools such aids as an analysis of the author's plot and a study of his method and of his characters.

EXERCISES

1. Make a list of your favorite novels under two heads: first, those that were evidently written for the sake of telling the story; second, those that tell a story for the sake of developing characters.

2. Write a theme telling which of these two kinds you prefer, and why. Give illustrations.

Although the study of both forms of fiction is valuable, in learning how to write such stories as most of us are likely to produce, we naturally turn to the short story. The following volumes contain many interesting short stories :

"Gallegher and Other Stories "	Richard Harding Davis.
"Old Chester Tales "	Margaret Deland.
"Tales of a Traveller "	Washington Irving.
"The Other Fellow "	F. Hopkinson Smith.
"The Jungle Books "	} Rudyard Kipling.
"Plain Tales from the Hills "	
"A Humble Romance "	Mary Wilkins Freeman.
"In the Wilderness "	Charles Dudley Warner.
"In Ole Virginia "	Thomas Nelson Page.
"Marjorie Daw "	Thomas Bailey Aldrich.
"Wanted : A Match-Maker "	Paul Leicester Ford.

Other good stories are mentioned in Exercise 1, below, and others in the book review under Exercise 9, page 215.

124. Directions for telling a Story. As we read, as well as when we write, we may profitably keep in mind the following directions for telling a story :

1. *Secure unity of effect.* Choose material that will bring out *the point* you wish to emphasize. Reject whatever does not make some contribution to the end in view.

2. *Secure coherence.* Be sure that one part leads up to another ; that the various parts are as closely connected as so many links in a chain.

3. *Secure emphasis and force.* a. The *beginning* should arouse an intelligent interest in what is to come. Such interest may be gained in two ways : (1) by giving an explanation that will prepare the reader for subsequent narration ; or (2) by fixing his attention on something decidedly suggestive of what is in store.

b. See that your narrative has *proportion*. Condense the unimportant in order that you may have sufficient space for whatever you wish to emphasize.

c. The good story-teller knows how to keep his listeners in *suspense*. A study of "Ivanhoe" and other novels of Scott's, and careful listening to men whose audiences seldom weary, will help us to a wise use of this means of emphasis.

d. The skillful introduction of conversation often increases the interest.

e. The *ending* must count. A story should not only make continual progress; it should grow in interest up to the very end. We should tell it so that when we have reached the "climax"—when the interest is at its height—there will be little or nothing more to say. Sometimes the climax comes after a gradual preparation; sometimes it is all the more effective because it comes unexpectedly.

EXERCISES

1. Tell the story of one of the following narratives: "The Vision of Sir Launfal," a canto of "The Lady of the Lake," "The Man Without a Country," "Rip Van Winkle," "The Fall of the House of Usher," "The King of the Golden River," or one of these stories in "The Sketch-Book": (1) the Captain's story in "The Voyage"; (2) "Rip Van Winkle"; (3) the adventures of Ichabod Crane in "The Legend of Sleepy Hollow." First write a brief plan.

2. Write (1) the opening paragraph of the story you have just told; (2) the closing paragraph.

3. Write the story. Consider the value of conversation, and if you use any, see that it is to the point and neatly introduced.

4. Make a plan of one of the four stories suggested by these words :

1. "One or two strokes of a spade upturned the blade of a large Spanish knife, and, as we dug farther, three or four loose pieces of gold and silver coin came to light. . . .

"We now worked in earnest, and never did I pass ten minutes of more intense excitement."

2. "It was done. Whether right or wrong, it was done."

3. "I want my happiness!" at last he murmured, hoarsely and indistinctly, hardly shaping out the words. "Many, many years have I waited for it! It is late! It is late! I want my happiness!"

4. "What was I to do to pass away the long-lived day?"

5. Write the story in full.

6. Write whatever any one of the following extracts suggests :

1. "Do you," she said, "believe in dreams?" "That is a question I can't answer truthfully," I replied, laughing. "I don't really know whether I believe in dreams or not."

2. The voice of Mrs. Peters, her next-door neighbor, came back in response: "It's me. What's the matter, Marthy?"

"I'm kinder used up; don't know how you'll git in; I can't git to the door to unlock it to save my life."

3. On drawing it to the surface, we were much surprised to find it a long pistol of very curious and outlandish fashion, which, from its rusted condition, and its stock being worm-eaten and covered with barnacles, appeared to have lain a long time under water.

4. "Nephew," said he, after several efforts, and in a low, gasping voice, "I am glad you are come. I shall now die with satisfaction. Look," said he, raising his withered hand, and pointing—"look in that box on the table: you will find that I have not forgotten you."

5. To make assurance surer, I got upon my hands and knees, and crawled, without a sound, towards the corner of the house. As I drew nearer, my heart was suddenly and greatly lightened.

6. He had plenty to do the next hour. [Rapid movement.]

7. "I love anything that's old: old friends, old times, old manners, old books, old wine; and, I believe, Dorothy (taking her hand), you'll own I have been pretty fond of an old wife." [Slow movement.]

7. Get one of the best story-tellers you know to tell you a story. Write as well as you can what you learned from the way in which it was told. Keep in mind such questions as these: Was the narrator hurried? deliberate? Did he make the most of his material? Did he omit unimportant details? Did he keep you guessing about the outcome of the story? If so, how? Was the ending one that is easy to remember?

8. Write an original story (five hundred to one thousand words). It may be based on fact, but you are to furnish the plot and the details. See that it is true to life.

CHAPTER XVI

DESCRIPTION

"Description was the principal field of my exercise; for to any one with senses there is always something worth describing, and town and country are but one continuous subject." — STEVENSON.

125. Material for Pictures. The story-teller frequently pauses in his narrative of events to give his hearers bits of description, and all of us have occasion again and again to describe as accurately as possible something we wish to bring before a listener. If we could only open our eyes and see the wealth of material all about us, we should find ourselves continually enriching our conversation through descriptions. "The fact is," says Ruskin, "that there is hardly a roadside pond or pool which has not as much landscape *in* it as above it. It is not the brown, muddy, dull thing we suppose it to be; it has a heart like ourselves, and in the bottom of that there are the boughs of the tall trees, and the blades of the shaking grass, and all manner of hues, of variable, pleasant light out of the sky; nay, the ugly gutter, that stagnates over the drain bars, in the heart of the foul city, is not altogether base; down in that, if you will look deep enough, you may see the dark, serious blue of far-off sky, and the passing of pure clouds. It is at your own will that you see in that despised stream, either the refuse of the street, or the image of the sky — so it is with almost all other things that we unkindly despise." ¹

¹ "Modern Painters," Vol. I, Part II, sec. v, chap. i.

It is not enough to tell what we have seen. Our object should be to paint a picture that shall affect our listener as the original observation affected us. To do this skillfully requires study and practice.

126. A Limited Subject. If we are wise, we shall choose a subject so limited that our description will naturally have unity.

EXERCISES

1. In studying Burroughs's description of the walk of a crow, answer these questions: Has everything a bearing on the subject? Is the opening sentence a good introduction? Is the closing sentence an emphatic ending? Read these two sentences together, and then write what you consider the main thought of the paragraph.

I have seen no bird walk the ground with just the same air the crow does. It is not exactly pride; there is no strut or swagger in it, though perhaps just a little condescension; it is the contented, complacent, and self-possessed gait of a lord over his domains. All these acres are mine, he says, and all these crops; men plow and sow for me, and I stay here or go there, and find life sweet and good wherever I am. The hawk looks awkward and out of place on the ground; the game birds hurry and skulk, but the crow is at home and treads the earth as if there were none to molest or make him afraid. — "An Idyl of the Honey-Bee."

2. (1) Make a list of five subjects suitable for description and so limited that it will be easy to secure unity. (2) Write on one of the subjects that you like best.

3. As you read Hawthorne's description of a room, put yourself in the writer's place. Think of the numerous details he might have included in his picture. From them all he selected a few. Presenting these in an order in which

a visitor would naturally see them, he took pains to point out a chair that he wished us to notice particularly.

It was a low-studded room, with a beam across the ceiling, panelled with dark wood, and having a large chimney-piece, set round with pictured tiles, but now closed by an iron fire-board, through which ran the funnel of a modern stove. There was a carpet on the floor, originally of rich texture, but so worn and faded in these latter years that its once brilliant figure had quite vanished into one indistinguishable hue. In the way of furniture, there were two tables: one, constructed with perplexing intricacy and exhibiting as many feet as a centipede; the other, most delicately wrought, with four long and slender legs, so apparently frail that it was almost incredible what a length of time the ancient tea-table had stood upon them. Half a dozen chairs stood about the room, straight and stiff, and so ingeniously contrived for the discomfort of the human person that they were irksome even to sight, and conveyed the ugliest possible idea of the state of society to which they could have been adapted. One exception there was, however, in a very antique elbow-chair, with a high back, carved elaborately in oak, and a roomy depth within its arms, that made up, by its spacious comprehensiveness, for the lack of any of those artistic curves which abound in a modern chair. — "The House of the Seven Gables," chap. ii.

4. With the above description in mind, describe the interior of a room which interests you.

5. Note the simplicity of Scott's plan in this description from "Rob Roy," and with this example in mind describe orally some bit of scenery that has pleased you.

The glorious beams of the rising sun, which poured from a tabernacle of purple and golden clouds, were darted full on such a scene of natural romance and beauty as had never before greeted my eyes. To the left lay the valley, down which the Forth wandered on its easterly course, surrounding the beautiful detached

hill, with all its garland of woods. On the right, amid a profusion of thickets, knolls, and crags, lay the head of a broad mountain lake, lightly curled into tiny waves by the breath of the morning breeze, each glittering into its course under the influence of the sunbeams. High hills, rocks, and banks waving with natural forests of birch and oak formed the borders of this enchanting sheet of water; and, as their leaves rustled to the wind and twinkled in the sun, gave to the depth of solitude a sort of life and vivacity.

127. The Point of View. After choosing the subject, the first step is to decide upon the point of view. Having once fixed this, the writer should not change it without giving the reader notice. If he moves forward or backward, to the right or to the left, he must inform the reader. After describing the view from an east window, he must not call attention to something on the west side of the house without showing how he is enabled to command a view in that direction.

In a single paragraph of "The Legend of Sleepy Hollow" Irving describes the outside of a house, the piazza, the hall, the parlor, and even gives us a peep into a china closet. Yet he is so careful to inform us of every movement of the wondering Ichabod that we follow with the utmost ease. It is to be noted that Ichabod went no farther than the hall; then he stood and looked around.

It was one of those spacious farmhouses, with high-ridged, but lowly-sloping roofs, built in the style handed down from the first Dutch settlers; the low projecting eaves forming a piazza along the front, capable of being closed up in bad weather. Under this were hung flails, harness, various utensils of husbandry, and nets for fishing in the neighboring river. Benches were built along the sides for summer use; and a great spinning-wheel at one

end, and a churn at the other, showed the various uses to which this important porch might be devoted. From this piazza the wondering Ichabod entered the hall, which formed the centre of the mansion and the place of usual residence. Here, rows of resplendent pewter, ranged on a long dresser, dazzled his eyes. In one corner stood a huge bag of wool ready to be spun; in another a quantity of linsey-woolsey just from the loom; ears of Indian corn, and strings of dried apples and peaches, hung in gay festoons along the walls, mingled with the gaud of red peppers; and a door left ajar gave him a peep into the best parlor, where the claw-footed chairs, and dark mahogany tables, shone like mirrors; and irons, with their accompanying shovel and tongs, glistened from their covert of asparagus tops; mock-oranges and conch-shells decorated the mantelpiece; strings of various colored birds' eggs were suspended above it: a great ostrich egg was hung from the centre of the room, and a corner cupboard, knowingly left open, displayed immense treasures of old silver and well-mended china. — IRVING, "The Sketch-Book."

These words show how the point of view changes: *From this piazza Ichabod entered the hall . . . a door left ajar gave him a peep into the best parlor . . . a cupboard, left open.*

EXERCISES

1. Criticise, with reference to the point of view, the selections under section 126. (1) Does the writer change his point of view? (2) If so, does he inform the reader of every such change?

2. Describe (1) the outside of a building from one position, and (2) the inside from at least two positions.

128. Choice of Details and Plan. Nothing is of greater importance than the choosing of significant details. That choice made, your problem is one of arrangement.

In the following lines note the choice of significant details and the skillful management of them :

For cups and silver on the burnish'd board
Sparkled and shone ; so genial was the hearth :
And on the right hand of the hearth he saw
Philip, the slighted suitor of old times,
Stout, rosy, with his babe across his knees ;
And o'er her second father stoopt a girl,
A later but a loftier Annie Lee,
Fair-hair'd and tall, and from her lifted hand
Dangled a length of ribbon and a ring
To tempt the babe, who rear'd his creasy arms,
Caught at and ever miss'd it, and they laugh'd :
And on the left hand of the hearth he saw
The mother glancing often toward her babe,
But turning now and then to speak with him,
Her son, who stood beside her tall and strong,
And saying that which pleased him, for he smiled.

TENNYSON, "Enoch Arden."

Sometimes a writer brings his plan to the front. Victor Hugo, in describing the field of Waterloo, says :

Those who would get a clear idea of the battle of Waterloo have only to lay down upon the ground in their mind a capital A. The left stroke of the A is the road from Nivelles, the right stroke is the road from Genappe, the cross of the A is the sunken road from Ohain to Braine l'Alleud.

Newman's description of Attica begins :

A confined triangle, perhaps fifty miles its greatest length, and thirty its greatest breadth.

It is a help to clearness to say that a church takes the form of a cross or of an amphitheater. You may know of a peninsula that might be likened to a finger, of a road

that resembles an S, of a river that may be compared to a horseshoe or an oxbow. Do you?

EXERCISE

After making a plan which will be sure to come to the front, describe some view that has made a great impression on you. Choose important details.

DESCRIPTION BY SUGGESTION

We frequently try to write so that another person shall see just what we see, but in many instances the wiser course is to make the reader feel as we feel. Thomas Bailey Aldrich says, "I like to have a thing suggested rather than told in full. When every detail is given, the mind rests satisfied, and the imagination loses all desire to use its own wings." Sometimes a word or a phrase is more suggestive than a page of details. You will find the following worth study:

1. The smiler, with the knife under the cloak.

"This verse," says Lowell, "makes us glance over our shoulders, as if we heard a stealthy tread behind us."

2. Next stood Hypocrisy with holy leer,
Soft smiling and demurely looking down,
But hid the dagger underneath the gown.

3. Look like the innocent flower,
But be the serpent under't.

EXERCISES

1. See in how many effective ways you can bring out the thought of the following:

1. Mutiny, it was plain, hung over us like a thundercloud.
2. In came Mrs. Fezziwig, one vast substantial smile.

Suggesting how things influence the spectator or the actor is called *description by effect*.

2. Read the following paragraph aloud until you can read it well. Is it an example of description by effect? How did Nehushta feel in the atmosphere described? How does the description make you feel?

The peace of the evening descended upon her [Nehushta]; the birds of the day ceased singing with the growing darkness; and slowly, out of the plain, the yellow moon soared up and touched the river and the meadows with mystic light; while far off, in the rose-thickets of the gardens, the first notes of a single nightingale floated upon the scented breeze, swelling and trilling, quivering and falling again, in a glory of angelic song. The faint air fanned her cheek, the odours of the box and the myrtle and the roses intoxicated her senses, and as the splendid shield of the rising moon cast its broad light into her dreaming eyes, her heart overflowed, and Nehushta the princess lifted up her voice and sang an ancient song of love, in the tongue of her people, to a soft minor melody, that sounded like a sigh from the southern desert. — F. MARION CRAWFORD, "Zoroaster," chap. ii.

3. Describe some peaceful scene in such a way that the reader will feel calm.

4. Describe some exciting scene in such a way that you will excite your reader.

5. Describe a happy scene in such a way that the reader cannot help feeling happy.

129. Reproduction of Sensations. We are so dependent on our eyesight that it is well to remind ourselves occasionally that we have other senses. Obviously one will not often sit down and say, "In writing to-day I will use words that describe taste, touch, smell, and sound." We use the words that the subject demands. On the other hand, if we

are well developed, if we are in the habit of using the five senses, we are much more likely to recognize and respond to the demands of the subject.

The man of rich and varied experience is the man whom we expect to be most interesting as a talker or as a writer. The man whose senses are constantly contributing to his appreciation and enjoyment of life naturally speaks and writes in a vigorous, hearty style. If we study men like Stevenson and Kipling, we shall find that they make frequent use of the five senses. They could not have written with such accuracy, completeness, and point unless they had acquired the habit of being alert. Like them we must learn our trade. Not satisfied with hazy notions about things, we must take pains repeatedly to put into words just what we see or hear or taste or smell or touch. By using our senses in this way we shall gain real enjoyment, and we shall become much more interesting to those with whom we associate; for whether we write or talk, we shall have an inexhaustible fund to draw from in making our meaning clear both in statement and in illustrations. Rich indeed is the writer who has at his command illustrative material that he has gathered from a vigorous use of keen senses, in doors and out.

EXERCISES

1. How many of the five senses did the writer use in connection with the following paragraphs? Note all indications of activity. Read the selections aloud until you can enter into the spirit of each of them.

It was one January morning, very early — a pinching, frosty morning — the cove all grey with hoar-frost, the ripple lapping

softly on the stones, the sun still low and only touching the hill-tops and shining far to seaward. The captain had risen earlier than usual, and set out down the beach, his cutlass swinging under the broad skirts of the old blue coat, his brass telescope under his arm, his hat tilted back upon his head. I remember his breath hanging like smoke in his wake as he strode off, and the last sound I heard of him, as he turned the big rock, was a loud snort of indignation, as though his mind was still running upon Dr. Livesey. — STEVENSON, "Treasure Island," chap. ii.

There is one day when all things are tired, and the very smells, as they drift on the heavy air, are old and used. One cannot explain this, but it feels so. Then there is another day — to the eye nothing whatever has changed — when all the smells are new and delightful, and the whiskers of the Jungle People quiver to their roots and the winter hair comes away from their sides in long, dragged locks. Then, perhaps, a little rain falls, and all the trees and the bushes and the bamboos and the mosses and the juicy-leaved plants wake with a noise of growing that you can almost hear, and under this noise runs, day and night, a deep hum. *That* is the noise of the spring — a vibrating boom which is neither bees, nor falling water, nor the wind in the tree-tops, but the purring of the warm, happy world. — RUDYARD KIPLING, "The Spring Running" in "The Second Jungle Book."

2. Make a list of a few instances in which an appeal to the sense of smell might add to your description. Discuss the following expressions and put any of them on your list: fresh lumber, fresh-cut hay, burning leaves, lilacs, mignonette, summer dust in the country, the earth in spring, a rank low-tide odor, pine trees, moist meadow, musty meadow, porgy factory, barn.

3. Make a similar list of sounds. In the city we have a continual roar, made up of the rattle of carts, the banging of cars, the calling of children, etc.; in the country we

hear the meadow lark, the song sparrow, the frog, the flutter of the wings of a bird, etc.; in a factory town at noon, the whistles, bells, talking and laughing; at the seaside, the roar of the sea, etc.; on the Fourth of July, the boom of cannon, etc.

4. Describe in a single word the atmosphere of (1) a room, (2) a home, (3) a school building, (4) a town or village, (5) a city.

130. Directions for Writing Descriptions. We shall find it helpful in writing descriptions to keep in mind the following directions, based on what we have seen to be desirable in a good description.

1. We must indicate clearly our point of view. If it changes, we must notify the reader.

2. We should choose significant details and have a definite plan in presenting these details.

3. We should try to make the reader see what we see or feel as we feel.

4. We should be fully alive as we write — ready to use any of the senses, and even more alert to secure the closest attention than we should be in telling a story.

EXERCISES

1. Choose one of the following subjects :

1. Indicate what a man who has no sense of smell cannot appreciate as he walks through the woods in spring.

2. (1) Write out fully what a man with only one sense — hearing — might easily get from a five minutes' walk in the woods. Choose whichever season you prefer. (2) Point out what, in addition, a watchful eye may discover under these circumstances.

3. Imagining that you have only two senses, — hearing and touch, — describe (1) a walk in the woods or in a village or city, or (2) a meeting with a pet animal, say a dog.

4. In writing a brief account of the catching of a fish, take advantage of all the opportunities you may have to make use of sound, smell, and touch. See that your description is lively.

5. In describing the broiling and serving of a fish, give especial attention to smell and taste.

2. Write on a subject in connection with which you can advantageously use the five senses. Consider from this point of view the following: My Pet Dog; Climbing Mount —; An Hour's Swimming; Coasting (whether on a sled or on a bicycle. Describe the taste and touch of the air); A Clam Bake; In a Gymnasium; Playing the Piano; A Rain Storm; A Football Game; Making Candy; A Fire in the Woods; A Day's Sailing; A Snowball Fight; Skating in the Morning.

3. Describe the appearance of some character in a story. Make your picture as lifelike as possible.

4. Describe one of the following: (1) a typical farmyard scene; (2) a rare coin; (3) an artistic postage stamp; (4) a typical evening in your home, or an ideal evening; (5) an entertainment you have attended recently.

5. (1) Describe some small boys at play. (2) Criticise in writing under the heads of (1) *point of view*, (2) *life*, the description written by one of your classmates.

6. Write the description suggested by any one of the following:

1. He was a comely, handsome fellow, perfectly well made, with straight strong limbs, not too large; tall and well-shaped, and, as I reckon, about twenty-six years of age . . . countenance . . . smile . . . hair . . . forehead . . . eyes.

2. By this time the sun had gone down, and was tinting the clouds towards the zenith with those bright hues which are not seen there until some time after sunset, when the horizon has quite lost its richer brilliancy. The moon . . . the old house . . . the garden. . . .

3. About a quarter of an hour before the second ringing of the bell, members of the congregation begin to appear.

4. I built a cottage for Susan and myself, and made a gateway in the form of a Gothic arch, by setting up a whale's jaw-bones . . . heifer . . . garden . . . parlor.

5. The fog had now lifted, so that I could form a better idea of the lay of the land.

6. After nightfall we went out and walked up and down the grass-grown streets.

7. The Baltimore oriole loves to attach its nest to the swaying branches of the tallest elms.

8. At length the shadows began to lengthen, the wind . . . calm . . . the sun . . . Sabbath stillness . . . valley . . . the farmer . . . the ox . . . the school urchin. . . .

9. He was meanly dressed.

10. The town appeared to be waking up. A baker's cart had already rattled through the street, chasing away the latest vestige of night's sanctity with the jingle-jangle of its dissonant bells. A milkman. . . .

7. Choose one of the following subjects for a short theme :

1. Describe the view from a window. If you like, you may read Irving's account of a view from a window in "Christmas Day" (in "The Sketch-Book"). See the third paragraph, beginning, "Everything conspired," etc. Is the plan clear? Note the force of the active verbs.

2. Describe the house in which you live so that a stranger will get a clear picture. Be careful about your point of view.

3. Describe a cottage sheltered by a large elm.

8. In writing a criticism of a description written by one of your classmates, answer these questions :

1. Does the writer indicate clearly his point of view?
2. Has he chosen significant details?
3. Has he a definite plan in presenting the details?
4. What words are particularly well chosen? Why?

CHAPTER XVII

EXPOSITION

"Learn to see and to hear. Seeing and hearing are more matters of the brain than of eye and ear. . . . Exposition demands . . . the exercise of reason as well as of observation, but the two are closely bound together; and the mind which is trained to see is as sure to reason about what it sees as the plant which thrusts its rootlets into the rich soil is to grow."

ARLO BATES.

131. The Meaning of Exposition. Every boy who knows how to sail a boat enjoys telling how he does it. A good swimmer likes to let a beginner into the secret of his skill. The tennis player sometimes tries to give his friends some notion of what he means by "thirty-love." In each of these cases there is a demand for explanation, or, as we sometimes call it, exposition.

You may know how the town in which you live came to have a high-school building. If you were to give this history, you would call your work narration. Should you by the use of words make a picture of the schoolhouse, you would produce a description. But if you explain the uses of the building, the result is an exposition.

In describing a thing we tell of its appearance; in explaining it we *expose*, or "set forth," its meaning. One who has attended a typical "town meeting" can give an entertaining account of what he saw there, but it is another matter to make a foreigner comprehend what "town meeting" really means. It is one thing to describe a friend so that a stranger can pick him out in a crowd; it is a very

different undertaking to explain the secret of your friend's cheerful countenance.

In reading a biography we are not satisfied with a description of a man's appearance ; we wish to know what sort of man he was. We turn year after year to Lockhart's "Life of Scott," Southey's "Life of Nelson," and Plutarch's "Lives," because these authors enable us to understand how their heroes accomplished what they accomplished.

EXERCISES

1. Give directions for playing quoits, duck on a rock, or hop-scotch. If your subject is quoits, you may use this plan :

1. The outfit.
 - a. Horseshoes.
 - b. The "hub" (stake).
2. Position of the players.
3. Object of the players.
4. Keeping the score.

2. Give directions for making soup, bread, or cake ; or for freezing ice cream ; or for building a coal fire, cleaning a bicycle, or harnessing a horse.

3. Show to what extent an account of the battle of Thermopylæ might be an exposition ; or, show to what extent the account in the history you study is an exposition.

4. Write a theme "setting forth" the main characteristics of the hero of a story, or of one of the principal persons in the story.

132. Unity. Having chosen a limited subject, think it through and write the substance of what you wish to say in a single sentence. If you keep this sentence summary constantly in mind, your work will probably be a unit. If,

for example, you are explaining baseball, your sentence summary might be: "Baseball is a field game, played with bat and ball, by eighteen men, nine on a side." In explaining a steam engine, you might say that "a steam engine may be defined as an apparatus for doing work by means of heat applied to water."¹ Does that seem to you a good sentence summary?

EXERCISES

1. Explain in a single sentence the main difference between an adjective and an adverb, or between work and play.

2. Sum up in a written sentence the main features, as you understand them, of one of the following games: football, tennis, golf, cricket, checkers, chess.

3. (1) Select a subject on which you can write an exposition. After thinking of practically everything you are to include in your theme, and before beginning the theme, write in one sentence the main thought you are to bring out. (2) Write your paper. (3) If you have not succeeded in "setting forth" the thought of your summary sentence, revise either the sentence or the theme.

133. Arrangement of Material. In connection with unity we must have coherence, — an orderly arrangement of our material, — and in order to secure it we can well afford to take great pains in making a definite plan.

Suppose our subject is baseball. The first question is, What do we need in order to play the game? And in the first division of our paper we naturally tell about (1) the field, (2) the bat, and (3) the ball. Then we explain the positions of the players and point out how the game is played.

¹ Hammond Lamont, "Specimens of Exposition," p. xi.

EXERCISES

1. Make a plan for the above subject. Use the vertical arrangement (see Chapter XIV).
2. Make a plan of the following paragraph :

When we ask for more time for schools, we are always met by this objection : The children can hardly stand the stress to which they are now subjected. Are we to overtax them still more? I believe there are three good answers to this objection. The first is ventilation. If you will take the excess of carbonic acid out of the schoolroom, you can keep the children in it longer, without hurting them as much as you do now. The same may be said of the teachers. The strain upon teachers is greatly increased by the badness of the air in which they habitually work. Secondly, the stress upon the children can be greatly diminished by the systematic use of gymnastic movements during school hours and in the schoolrooms. I submit that the American people ought to learn from the experience of European nations in this respect. It has been conclusively demonstrated that brief intervals for gymnastic exercises throughout the public schools of Scandinavia and Germany do keep the children in good condition, and do enable them to sustain without injury a greater amount of mental work than I have just suggested for American children. Thirdly, the stress or strain upon children can be much diminished by making the work interesting to them, instead of dull, as much of it now is. It is extraordinary how fatigue is prevented or diminished by mental interest. As I have lately read the readers used in my sample grammar school, worked its sums, and read its geography and its book on manners, it has seemed to me that the main characteristic of the instruction, as developed through those books, — unless lightened by the personality of the teacher, — is dullness, a complete lack of human interest, and a consequent lack in the child of the sense of increasing power. Nothing is so fatiguing as dull, hopeless effort, with the feeling that, do one's best, one cannot succeed. That is the condition of too many

children in American schools — not the condition for half an hour, but the chronic condition day after day and month after month. Make the work interesting, and give the children the sense of success, and the stress which is now felt by them will be greatly diminished. — CHARLES WILLIAM ELIOT, "An Average Massachusetts Grammar School" in "Educational Reform," pp. 183-185.

3. (1) Profiting by whatever suggestions you can get from paragraph and plan, write in a similar way about some one whom you know well, say an aunt. (2) After your writing is done, put at the end of it what you consider the main thought.

4. Make an outline of the character (1) of a book hero of yours ; (2) of an acquaintance.

Sometimes the subject determines the order of the main divisions of an outline. When you are free to choose the order, do not try to give the most difficult part of your explanation at once, but begin with something which is comparatively easy, — if possible, with something about which the reader is not entirely ignorant, — and lead from that to the parts which are harder to understand. In other words, begin with the simple and work toward the complex. If, for instance, you were to explain the game of tennis, you surely would not call attention at once to the meaning of *deuce set*. What method did you adopt in the case of your baseball outline?

If you can be clear and at the same time secure climax, by all means do so ; but remember that no matter how interesting you make your explanation, it is a failure if it is not clear.

5. (1) Write out the main divisions of a plan of one of the following subjects: croquet, diabolo, tennis, checkers, hockey, basket-ball, chess, or some other game. (2) Insert subdivisions in your plan. (3) Write the theme. (4) See that theme and plan agree.

134. Illustration by Examples. Let us suppose a younger brother of yours discovers that you are puzzling your brains over exposition, and that he asks you to tell him what that big word means. It is not a difficult task. Suppose you should tell him that in explaining the use of a tool in his carpenter's chest, the working of some machinery he has constructed, and in dozens of similar ways every day of his life he is making use of exposition. See if he does not catch your meaning quickly if you give him several illustrations. People crave the example just as they jump at the specific word.

EXERCISES

1. Add to your outlines of characters (Exercise 4) illustrations by examples.

2. Mention five subjects in the explanation of which you would naturally give examples. Use some of the following, or others of your own selection:

1. "The way of transgressors is hard." 2. "Forbearance ceases to be a virtue." 3. "Ill blows the wind that profits nobody." 4. "A little learning is a dangerous thing." 5. "All that glisters is not gold." 6. "'Tis distance lends enchantment to the view."

135. Illustration by Comparison. One of the simplest ways to explain a thing is to begin by telling what it is not, or to compare and contrast it with something else.

EXERCISES

1. In this connection discuss the following subjects: (1) A Home (compare a *house*); (2) A Village (compare a *city*).

2. Make a plan of the following selection:

Once in the span of a generation of men comes a chess genius, who, submitting to be blindfolded, carries on successfully against twenty antagonists twenty simultaneous games of chess . . . he works only at certain hours and under conditions of his own choosing. . . .

Yet the work of this marvel . . . is only the work of the train-despatcher, who, blindfolded by four white walls, his right hand on the key and his eye fastened on the figures of a train-sheet, forces his mind, when other men are asleep, to visualize the long, winding miles of his division—its trains, its passing tracks and curves, its towers and stations, its semaphores and switches. At twenty points in the darkness of his night . . . are swiftly moving trains of Pullman cars. . . . This man is no genius; he is the plain, every-day American . . . he plays every day. . . . He cannot play twenty games and rest; he must for eight hours be ready steadily for every game that comes over the wires against him, whether of storms, blockades, breakdowns, or wrecks.—FRANK SPEARMAN, "The Nerves of the Road," *The Outlook*.

3. With the preceding selection and plan in mind, write a comparison of two persons whom you know well, or of whom you have read widely.

4. What characters seem as real to you as persons with whom you are acquainted? Tell briefly but definitely of two. Show how well you know them; and if you can, tell why it almost seems as if you had met them.

5. Arrange your time so that you can have at least three hours during the coming week to spend on a book approved by the teacher. At the end of the week write briefly what

you think of the book as far as you have read. At the end of the second week write another report of your reading, and so on until you finish the book.

136. Directions for Writing Exposition. In general, the most important aids in securing clear and forcible exposition are :

1. Unity.
2. Logical arrangement.
3. Illustration by examples or by comparison.

EXERCISES

1. Explain briefly, with as many illustrations as you choose to add, the correct use of the following words : awful, funny, cunning, lovely.

2. Explain one : (1) how to broil steak ; (2) some system of ventilation ; (3) a method of sharpening a lead pencil ; (4) some patent ; (5) bread making ; (6) how to make a Welsh rarebit ; (7) the block system (in connection with a railway) ; (8) some system of heating.

3. Explain one : some technical term taken from (1) music ; (2) the carpenter shop ; (3) mechanical drawing ; (4) free-hand drawing ; or (5) mathematics.

4. Write on one of the following subjects :

1. Honesty is the best policy. (Illustration by examples.)
2. It was clearly a time for discretion.
3. Explain how you made some such article as these : pencil tray, book rack, picture frame, stamp box, jewel case, flower trellis, napkin ring, goblet, wallet, rolling pin, gavel, dumb-bells.

5. Write on one of the following subjects :

1. A Ballad. 2. A Touchdown. 3. A Hazard (golf). 4. Uses of Public Libraries. 5. Reforms suggested in "Oliver Twist." 6. A

Summer Sport in the Country. 7. A Winter Amusement in Cities. 8. The Industry of Walter Scott. 9. The Humble Origin of Great Men. 10. Nelson's Courage. 11. The Care of Potted Plants in Winter. 12. How to raise Celery. 13. Setting the Table for Dinner. 14. How to tell a Fir Tree from a Spruce. 15. How to make a Kite. 16. The Making of Turpentine. 17. The Making of Cider. 18. Handball. 19. A Sun Dial. 20. A Simple Steam Engine. 21. Ice Cutting. 22. The Force Pump. 23. How to row a Boat. 24. How to keep a Lawn. 25. The Air Brake. 26. How to make a Pair of Skees.

6. (1) Choose from the subjects just given that one which appeals to you as the best for an essay of some six hundred words. (2) In preparing a plan, consider (a) *unity*, (b) *arrangement*, (c) the advantage of *illustration by examples or by comparison*. (3) Write the essay.

7. Explain your methods of writing. In doing so, answer the following questions :

1. Do you write rapidly?
2. Do you alter the first draft much?
3. Do you find composition hard? Under what conditions is it most difficult? least difficult?
4. To what extent have you found outlines, or plans, useful?
5. Do you keep an audience or a reader in mind as you write?
6. Do you read your work aloud slowly, sentence by sentence? If so, has this method helped you in revising the sentences, the spelling, or the punctuation?

8. In a similar way tell the class about your reading habits. First prepare a plan. In addition to the topics that will be suggested by the above questions, consider the use of the dictionary and other helps.

9. Bearing in mind that a book review should give us a brief account of the subject-matter and its treatment, tell

whether the following review of "Specimens of the Short Story," by George Henry Nettleton, Ph.D., is satisfactory. Does the book seem worth your reading?

Dr. Nettleton's selections are interesting. For what may be termed a sketch — the study of narrative in its lowest terms — he chooses Lamb's "Superannuated Man"; for the tale, pure and simple, Irving's "Rip Van Winkle," — that first great creation of American fiction; for an allegory, Hawthorne's "Great Stone Face"; for a detective story, Poe's "Purloined Letter"; for a burlesque, Thackeray's "Phil Fogarty"; for a story of incident, Dickens's "Doctor Manette's Manuscript"; for a psychological story, Stevenson's "Markheim"; and for a local-color story, Mr. Bret Harte's "Outcasts of Poker Flat." These are not only good specimens of the best narration; they also present peculiarly profitable material for the study of the art of narrative composition. The introductions prefixed to the separate stories include a short biography of the particular story-teller, a bibliography of his representative works, a review of his special literary qualities, and a discussion of the circumstances attending the composition selected, together with the points which aid in its interpretation. Sundry notes at the end of the volume helpfully explain certain difficulties of the text; these notes would have been more directly helpful, however, had they been printed at the bottom of the pages. — *The Outlook*.

10. Criticise fully the following account of "floating":

One of the most picturesque methods of hunting the poor deer is called "floating." The person, with murder in his heart, chooses a cloudy night, seats himself, rifle in hand, in a canoe, which is noiselessly paddled by the guide, and explores the shore of the lake or the dark inlet. In the bow of the boat is a light in a "jack," the rays of which are shielded from the boat and its occupants. A deer comes down to feed upon the lily-pads. The boat approaches him. He looks up, and stands a moment, terrified or

fascinated by the bright flames. In that moment the sportsman is supposed to shoot the deer. As an historical fact, his hand usually shakes, so that he misses the animal, or only wounds him ; and the stag limps away to die after days of suffering. Usually, however, the hunters remain out all night, get stiff from cold and the cramped position in the boat, and, when they return in the morning to camp, cloud their future existence by the assertion that they "heard a big buck " moving along the shore, but the people in camp made so much noise that he was frightened off. — C. D. WARNER, "A-Hunting of the Deer " in " In the Wilderness."

At times we are content merely to explain, but frequently, like Mr. Warner in the extract given above, we color the explanation in order to make the reader think as we do. In this way we fall into a persuasive or argumentative style of writing, which we shall study in the next chapter.

CHAPTER XVIII

ARGUMENT

"Truth is worth more than victory."

137. The Difference between Exposition and Argument.

Some people like to argue for the sake of arguing, — there is no doubt of it, — and which one of us does not enjoy a lively discussion? From morning till night, at the breakfast table, on the way to school, in recitations, at recess, on the athletic field, over our indoor work and play, — on all occasions we are trying to make somebody else see as we see and think as we think. In many cases argument is simple exposition; as soon as we can explain our meaning to a friend, he agrees with us. Suppose you say, "A college graduate is not an educated person." Your friend naturally replies that boys and girls go to college to get an education. But when you explain that it takes a lifetime to get what you consider an education, that a college course merely goes a step beyond the grammar school and the high school in showing one how to become educated, how to grow, your friend will probably agree to your first statement. Even if he thinks you give a broad meaning to the word "education," clearly the first thing for you and him to do is to agree upon a definition of that word. To be sure, this agreement may leave nothing to discuss, but in the course of coming to the agreement you may find a fair field for argument.

In writing expositions we try to secure :

1. Unity.
2. Logical arrangement.
3. Illustration by example or by comparison.

In argumentative writing,

1. The necessity of stating just what we are to prove will aid us in securing unity.

2. The logical arrangement is of great importance.

3. The value of our work frequently depends on the skill with which we use illustrations by example, but we must not attach undue importance to a single illustration by example.

In exposition we set forth one view of a subject. In argument our purpose is to show that one view is better than another. Hence

4. We need to be particularly careful about the *choice of evidence*. In selecting evidence which is really nothing but opinion we must remember, for example, that one man's opinion is of no great value unless that man is an expert ; and that the substantial agreement of several experts is naturally considered to be more valuable than the opinion of any one of them.

138. Debates. The form of argumentation which is of most practical value to young persons is debating. As an exercise in self-control it is as good as football. The necessity of getting our opponent's point of view is the best possible preparation for dealing with men and women ; and if this last advantage were the only one to gain from debating, it alone would be worth all the cost. The acquirement of this ability is itself an education.

139. The Statement of the Question. In a debate much depends on the wording of the question. In every case the

statement should be perfectly clear, and so framed that no advantage shall be given to either side. Suppose, for example, we are to try to determine whether freshmen should be excluded from high-school teams. We may state the proposition formally in this way :

Resolved, That freshmen should not be excluded from all high-school teams.

To prevent confusion, however, it will be better to avoid the negative form, and say :

Resolved, That freshmen should be excluded from all high-school teams.

Then the affirmative side will have something to build up, and the work of the negative side will be to tear down this structure, whatever it may be. The affirmative undertakes to prove something. All the negative needs to do is to show that the affirmative has failed to prove what it has undertaken. If the affirmative presents a chain of arguments, the negative has merely to show that one link in the chain will not hold. If, at the close of the debate, the judges feel that the affirmative has said nothing, and that the negative has said nothing, they award the debate to the negative.

In order that the time set for debate may not be spent in deciding what the debate is to be about, any doubtful term — that is, any ambiguous word or expression — should be carefully defined. If possible, the speakers should meet and agree on the meaning of terms beforehand; but if that is impossible, they must fight it out in the debate. Whenever a speaker uses an ambiguous term, he should state what he understands it to mean.

140. The Finding of Material. As soon as we know just what we are to prove, we shall be ready to look for material. Aside from all the aid we may be fortunate enough to get from friends, we shall need practice in handling library catalogues and tables of contents. We should know where to find and how to use records of public debates. We should have access to *The Congressional Record*, standard histories, periodicals, and some of the best daily papers. Poole's *Index to Periodical Literature* is invaluable in consulting magazines. If we are to have weight as speakers, we must not only quote recognized authorities but we must be careful to take references and quotations at first hand, if possible, and to quote them accurately. Our audience has a right to expect us to tell definitely the origin of our citation. It is not enough, for example, to attribute something to Webster; we should add the name of the speech. In general, we are to give information enough to enable any one to verify our quotations with ease. If, as we take notes, we jot down the references to our sources, we shall not be embarrassed afterward by wondering who our authority was.

141. The Brief. In preparing an argument, you need something more than a plan, or topical outline; you need complete statements of all the thoughts that are essential to the argument. These statements compose the *brief*. The brief has three important parts: (1) the introduction, (2) the brief proper, and (3) the conclusion.

In the *introduction* state clearly:

1. How the question arose.
2. What facts both sides admit.
3. What is the exact point at issue.

In the *brief proper* show the growth of the argument :

1. Separate the main arguments from the subordinate.
2. Arrange the main arguments in logical order.
3. Group under them the subordinate arguments, and see that each subdivision is a reason for the truth of the division under which it comes.

In the *conclusion* give a concise summing up of the argument.

Refutation. Under the heading *refutation* we are to point out just what arguments are to be answered. When to bring in the refutation depends upon the question. On one occasion it will seem best to make it very conspicuous — perhaps to put it first, so as to remove opposition or prejudice. On another occasion it may be introduced incidentally from time to time as a matter of little consequence. Another time we may not dare mention it till we have advanced most of our arguments ; then we shall seek with one strong sweep to remove all obstacles.

Assertion and Proof. We must be particularly careful to draw a sharp line between *assertion* and *proof*. *Assertion* is an expression of opinion ; *proof* must be supported by facts. Assertions amount to nothing ; every bit of evidence, on the other hand, is one round in the ladder that leads to the conclusion.

Not only do we need a brief for each side of the debate, but we should be as familiar with the opponent's ground as we are with our own territory, for we are to give and take, to be answered and to answer ; and after the contest begins, we have no time for hunting up information.

The following brief for the negative shows the proper arrangement of material :

BRIEF

THE HOUSING OF THE POOR

Question: *Resolved*, That the housing of the poor should be improved by municipalities.

Introduction

- I. In many of the larger cities the poorest inhabitants live in such wretched quarters that public benefactors have raised the question whether these conditions of life cannot be improved by the cities.
- II. Definitions.
 - A. The "housing" of the poor refers to tenements.
 - B. Improved "by municipalities" means at the expense of the city.
- III. Both sides admit that
 - A. The present tenement-house system is disgraceful.
 - B. The necessity for improvement is urgent.
- IV. The question, then, is whether improvements should be made by municipalities. There are three issues.
 - A. Is the plan wise in theory?
 - B. Does it work?
 - C. Is there no better plan?

Brief Proper

- I. Municipal housing is not wise in theory.
 - A. It is charity of a wrong kind.
 1. It weakens self-dependence.
 - B. It is unjust to the taxpayer.
 1. The thrifty furnish homes for the improvident.
- II. Municipal housing does not work in practice.
 - A. The Glasgow experiments helped only a few families.
 - B. Experiments in Naples were unsatisfactory.¹
 - C. Experiments in London failed.²

¹ *Nation*, LII, 134.

² *Fortnightly Review*, XXXVIII, 425 (October, 1882).

- III. There are better ways of solving the problem.
- A. Private citizens are keeping old buildings in good repair.
 - 1. In London.¹
 - 2. In Boston.
 - 3. In New York.
 - B. Private citizens are building model tenements.
 - 1. In London.
 - 2. In Brooklyn.
 - C. Coöperative associations are building cottages in suburbs.
 - 1. In Philadelphia.

Conclusion

Because municipal housing is not wise in theory, because it does not work in practice, and because there are better ways of solving the problem, the housing of the poor should not be improved by municipalities.

142. The Speaking. After securing an orderly arrangement of his material, the debater should talk over the whole subject by himself or to a friend so many times that there shall be no hesitation for words when he appears in public. He is not to commit a speech to memory, but rather to deliver so many speeches before the debate that he can speak readily on any phase of the question. As soon as his turn comes he will begin, eager to make the most of the time allowed him, as his object is to speak so earnestly and in such a straightforward way that he shall at once win the attention of his hearers and hold it steadily till at the end he has accomplished his purpose—till he has compelled them to agree with him.

If we would carry our point, it may be a good plan to appear not to argue. As long as the listener takes our conversation to be merely explanation, he will follow. If we

¹ Definite references should accompany each of these subdivisions.

can make the hearer think he is drawing his own conclusions, or if we can join him in working out the solution of the problem, we are much more likely to convince him than we should be by giving him the impression that we are doing all his thinking for him.

In Webster's closing paragraph of his "Defense of the Kennistons" he does not tell the jury what they ought to do, what he expects them to do, or what all right-thinking men would do ; he appeals to them as men who are to decide for themselves :

If the jury are satisfied that there is the highest improbability that these persons could have had any previous knowledge of Goodridge, or been concerned in any previous concert to rob him ; if their conduct that evening and the next day was marked by no circumstances of suspicion ; if from that moment until their arrest nothing appeared against them ; if they neither passed money, nor are found to have had money ; if the manner of the search of their house, and the circumstances attending it, excite strong suspicions of unfair and fraudulent practices ; if, in the hour of their utmost peril, no promises of safety could draw from the defendants any confession affecting themselves or others, it will be for the jury to say whether they can pronounce them guilty.

Probably the wisest of us can learn something from Franklin's method of expressing himself :

I . . . [retained] the habit of expressing myself in terms of modest diffidence ; never using, when I advanced anything that may possibly be disputed, the words *certainly*, *undoubtedly*, or any others that give the air of positiveness to an opinion ; but rather say, I conceive or apprehend a thing to be so and so ; it appears to me, or *I should think it so and so*, for such and such reasons ; or *I imagine it to be so* ; or *it is so, if I am not mistaken*. This habit, I believe, has been of great advantage to me when I have had occasion to inculcate my opinions, and persuade men into

measures that I have been from time to time engaged in promoting; and, as the chief ends of conversation are to *inform* or to be *informed*, to *please* or to *persuade*, I wish well-meaning, sensible men would not lessen their power of doing good by a positive, assuming manner, that seldom fails to disgust, tends to create opposition, and to defeat every one of those purposes for which speech was given us, to wit, giving or receiving information or pleasure. For, if you would inform, a positive and dogmatical manner in advancing your sentiments may provoke contradiction and prevent a candid attention. If you wish information and improvement from the knowledge of others, and yet at the same time express yourself as firmly fixed in your present opinions, modest, sensible men, who do not love disputation, will probably leave you undisturbed in the possession of your error. And by such a manner, you can seldom hope to recommend yourself in *pleasing* your hearers, or to persuade those whose concurrence you desire. —“Autobiography.”

EXERCISES

1. The list of propositions given below may help you choose a subject for an argument. Pick out one on which you can be prepared to speak with authority, and make a brief.

2. After profiting by whatever suggestions come from the teacher and the class about the statement of the proposition, the order of the divisions of the brief, etc., write your argument.

3. After careful preparation, with the brief well fixed in your mind, give your argument to the class orally.

You should now be in a position to prepare for a debate. At first you should choose a subject on which you can argue largely from observation and experience; afterward you may rely more on material that you get from books and magazines.

143. Subjects for Debates. The following subjects may suggest others that will prove more satisfactory than many on this list :

1. A four years' high-school course is better than a three years' course.
2. Canada should be annexed to the United States.
3. The —— is a better bicycle than the ——.
4. Interscholastic football promotes the best interests of schools.
5. The United States should build a larger navy.
6. The standing army of the United States should be increased.
7. The coast defenses of the United States should be strengthened.
8. Private citizens should feed tramps.
9. Asphalt is the best kind of paving for —— Street.
10. Strikes help the cause of labor.
11. A trust is necessarily a benefit.
12. The treatment of Shylock was unjust.
13. High-school pupils should read the newspapers.
14. The —— is a better automobile than the ——.
15. Pupils of high-school age should receive training in debating.
16. The public library should be open on Sunday.
17. Manual training should be taught in all high schools.
18. Freshmen should be excluded from all high-school teams.
19. Every high school should give instruction in military tactics.
20. Monday is a more suitable day than Saturday for the weekly school holiday.

144. The Management of a Debate.¹ In undertaking a debate the members of the class or club should understand that one of the first objects is to encourage a large number of speakers to say something to the point. There

¹ See also "Rules of Proceeding and Debate in Deliberative Assemblies," by Luther S. Cushing. New edition. Philadelphia, Porter & Coates.

is always danger that three or four of the best speakers will get the lion's share of the advantages. To prevent this result every encouragement should be given to the beginner who finds it almost impossible to say anything. It may be that the fluent speaker, who astonishes his timid hearers into silence, decorates himself with borrowed finery ; and it must always be borne in mind that one good argument, the result of an honest piece of thinking, is worth dozens of other people's thoughts.

An exercise of this sort should be democratic. If the making of arrangements is left to a committee of three, appointed by the teacher or chosen by the class, all should recognize the importance of doing cheerfully whatever this committee recommends. Even if one has to take the side he dislikes, he must do his best with it in order (1) to support the committee in its attempt to have the machinery of the debate run smoothly, and (2) to call attention to all the good points on that side so that the judges may be enabled to get at the facts.

Preparation. Ample time must be given for preparation. There should be at least two weeks' notice ; and during the fortnight every one should spend as much as possible of his spare time in thinking and reading about the subject. This subject should be one of general interest. It is wise at first to avoid questions that are too intricate for most of our statesmen, and, if practicable, to choose one that gives the pupil a chance to supplement his reading by drawing from his own experience. If, for example, he is to argue on the advisability of feeding tramps, in addition to the indefinite amount of reading he will find available, he may be able to give point and interest to his speaking

by telling of what he has seen in his father's dooryard. He who would bring others to his way of thinking must show them that he has been working out the subject for himself and knows what he is talking about.

Principal Speakers and Substitutes. The committee of arrangements will probably find that as a rule it is a good plan to appoint two or three principal speakers on each side of the question, and one substitute on each side. If the substitutes are not called upon, their careful preparation will qualify them to strengthen the debate from the floor. The principal speakers must not be given too much time, nor are they to be allowed any extension of the time allotted. As soon as they have prepared the way for a general discussion, the chairman should throw the debate open to all. Then the friends of the principal speakers may fill in the outlines presented by their leaders.

Division of Work among Speakers. Considerable care should be exercised in the division of the work among the leaders, and each of them should attend to the portion assigned him. Every one should sum up his own speech, and the closing speakers need to be especially clever in singling out the main points that have been proved and in sending them home to the audience in a clear, concise, emphatic summary.

If, as frequently happens, there are four leaders, the work may be divided in this way:

1. The first speaker on the affirmative gives the outline of the entire affirmative case, shows what he and his associates are to prove, and presents his own arguments. Incidentally he may do something to destroy the force of arguments which may be brought forward by the other side.

2. The first speaker on the negative comes next. He shows what he and his colleague are to prove, and presents his part of the proof. He has the advantage of knowing what has been said by the opening speaker, and does what he can to weaken those arguments. He may, if he sees fit, anticipate some of the points likely to be made by the second speaker on the affirmative.

3. The second affirmative speaker does the work outlined by his colleague and answers the first negative speaker. He then attacks arguments that may be made by the second speaker on the negative and sums up the case for the affirmative.

4. The second negative speaker finishes the defensive work begun by his colleague and does his best to refute the arguments of the affirmative. He then sums up the case for the negative.

Then comes the debating from the floor. In order to give every one an opportunity to say something, these speeches must be very brief. If the volunteers do not use all the time set apart for them, the leaders may be allowed to speak again.

After the closing of the general debate one representative from each side is entitled to make a rebuttal speech. In the rebuttal speeches no new arguments or evidence can be introduced except for the purpose of answering an opponent or of making clearer or more emphatic some argument already advanced by the speaker's side. The representative of the affirmative comes last. As the burden of proof rests upon his side, he should have the last word.

NOTE. In many debating clubs the camp system works well. The members elect by ballot from their number a president and two leaders.

These leaders go ahead just as persons do who are selected to choose sides for a spelling match. Having drawn lots for the first choice, they pick out the debaters alternately till every member is in one camp or the other. Then each leader does all he can to enable his camp to win. He sees that the work is carefully planned, and frequently makes the opening or the closing speech. One way of bringing good debaters into a club is to allow each leader to place in his camp any new member he can secure.

Judges. Three judges may be appointed to determine which side has been the more successful in convincing impartial listeners. A teacher, or some other competent person whose suggestions will be carefully followed, should serve as critic of the substance and the style of presentation, including, of course, matters of grammar and pronunciation.

APPENDIX

THE MUSICAL READING OF VERSE

1. Common Feet. In the following stanza ("The Lady of the Lake," I) the syllables that we naturally accent in reading have been printed in italics:

The *stag* at *eve* had *drunk* his *fill*,
Where *danced* the *moon* on *Monan's rill*,
And *deep* his *midnight lair* had *made*
In *lone* *Glenartney's* *hazel shade*.

Now a single attempt will show the absurdity of emphasizing the unaccented syllables. That would give us

The stag at eve had drunk his fill,
Where danced the moon on Monan's rill.

Nobody would read in this way. Why, then, should anybody make a helter-skelter combination of the right and the wrong way? A good ear and a little common sense will prevent such a blunder.

Letting ∪ stand for an unaccented syllable and — for an accented syllable, we may indicate the accent of these lines thus :

∪ — | ∪ — | ∪ — | ∪ —
∪ — | ∪ — | ∪ — | ∪ —

In this stanza the poet accents every second syllable. We say that such verse consists of four feet, and that the regular foot is composed of a short and a long syllable, ∪ —.

In "Julius Cæsar" we have

Good gen|tlemen, | look fresh | and mer|rily.

∪ — | ∪ — | ∪ — | ∪ — | ∪ —

Let not | our looks | put on | our pur|poses ;

∪ — | ∪ — | ∪ — | ∪ — | ∪ —

But bear | it as | our Ro|man ac|tors do.

∪ — | ∪ — | ∪ — | ∪ — | ∪ —

Each verse consists of five feet, and the regular foot has two syllables, a short and a long.

In

Tell me | not in | mournful | numbers

— ∪ | — ∪ | — ∪ | — ∪

Life* is | but an | empty | dream,

— ∪ | — ∪ | — ∪ | —

the accented syllable comes before the unaccented syllable, —∪.

In

From the spi|rits on earth | that adore,

∪ ∪ — | ∪ ∪ — | ∪ ∪ —

From the souls | that entreat | and implore

∪ ∪ — | ∪ ∪ — | ∪ ∪ —

In the fer|vor and pas|sion of prayer,

∪ ∪ — | ∪ ∪ — | ∪ ∪ —

two unaccented syllables come before the syllable that takes the accent, ∪∪—.

And in

This is the | forest pri|meval. The | murmuring | pines and the |

— ∪ ∪ | — ∪ ∪ | — ∪ ∪ ∪ | — ∪ ∪ ∪ |

hemlocks,

— ∪

we recognize the ∪∪— inverted, —∪∪.

2. Names of Feet. The following names have been given these feet : ◡ — *iambus* ; — ◡ *trochee* ; ◡ ◡ — *anapest* ; — ◡ ◡ *dactyl*. But for our purposes the names are of little importance. What we need to do is to strike the accented syllables hard, and to pass lightly over syllables that are unaccented. This will not be difficult if we remember that the poet is expected to retain the accent that belongs to a word. In the case of old writers, such as Shakspeare and Milton, we sometimes find words with an accent long since changed.

3. Variations. Although most poems have one prevailing meter, the poet finds it desirable to change his meter from time to time as the thought changes. This substitution of feet, made of course in accordance with certain rules, frequently gives the verse an added charm.

In "The Lady of the Lake," II, 41, we find, — ◡ for ◡ — :

The antlered monarch of the waste
Sprung from the heathery couch in haste ;
— ◡

in lines 55 and 73, — — for ◡ — :

Rock, glen, and cavern paid them back
— —
On the lone wood and mighty hill.
— —

We welcome an extra syllable at the end of a line, as in the third line below :

This was | the no | blest Ro | man of | them all.
— ◡ | ◡ — | ◡ — | ◡ — | ◡ —
All the | conspir | ators, | save on | ly he,
— ◡ | ◡ — | ◡ — | ◡ — | ◡ —
Did that | they did | in en | vy of | great Cæsar ;
◡ — | ◡ — | ◡ — | ◡ — | ◡ —

and the substitution of — — for ∪ — :

Blow, blow, | thou win|ter wind,

— — | ∪ — | ∪ —

Thou art not so unkind

As man's ingratitude.

We frequently find a line like this :

Harp of | the North ! | that moul|dering long | hast hung,

— ∪ | ∪ — | ∪ — | ∪ ∪ — | ∪ —

in which the fourth foot has three syllables. The two very short syllables have the time that would naturally be given to one unaccented or short syllable: ∪ ∪ = ∪ —.

As you read aloud, notice the effect of the different kinds of meter, — one may be restful, another stirring, another stately, — and the variations.

4. Rests. There are rests in verse just as there are in music. In the following line one must stop after "primeval":

This is the forest primeval. The murmuring pines and the
hemlocks.

In

On to their morning's rural work they haste,
Among sweet dews and flowers, ^ where any row
Of fruit-trees, over-woody, reached too far,

the caret indicates the natural place for pausing. If, as in music, the rest takes the place of a syllable, it may be marked thus :

^ Break, | ^ break, | ^ break,

— — | — — | — —

On thy cold | gray stones, | O sea !

∪ ∪ — | ∪ — | ∪ —

And I would that my tongue could utter
The thoughts that arise in me.

5. Kinds of Verse. If a verse has two feet, it is called *dimeter*; if three, *trimeter*; if four, *tetrameter*; if five, *pentameter*; if six, *hexameter*.

Shakspeare's line is *iambic pentameter* (*iambic* is the adjective from *iambus*), and if you are interested you will have no difficulty in finding many other poems written in this meter. Nor will you need look far for examples of *trochaic tetrameter* and *dactylic hexameter*. But you must expect great variety, — even in a single poem, — and you must learn to adapt yourself to the changes.

6. Scansion. Whether you do it orally or on paper, this measuring of the lines is called scansion. You should do enough scanning to become thoroughly familiar with the method.

EXERCISES

1. Read metrically all the poetry in this book.

2. Separate into feet two lines of every kind of meter you find.

3. Copy two verses of each of the following kinds: (1) iambic pentameter; (2) trochaic tetrameter; (3) dactylic hexameter.

4. Write two verses of each of the kinds mentioned in Exercise 3.

5. Write a few verses on some subject with which you are thoroughly familiar. Before choosing your subject, look over the table of contents of one of your favorite volumes of poems.

7. Rhythm. In all your reading of poetry you should pay attention to time, as you do in music and dancing. The voice should show that your ear detects the regular recurrence of accented syllables that gives the musical

effect we call *rhythm*. This measured motion of the verse is as natural as the ebb and flow of the sea. One may go so far as to say that a poem is not really a poem until it is completed by the sympathetic rendering of the human voice.

EXERCISE

Write out the difference between prose and poetry as clearly as you can. Use as illustrations a few lines that are really poetic.

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